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Susan A. L. Sedgwick.

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A

CONCISE
GLOSSARY OF TERMS

USED IN

GRECIAN, ROMAN, ITALIAN,

AND

G o t h i c A r c h i t e c t u r e ,

ABRIDGED

FROM THE FOURTH EDITION OF THE LARGER WORK.

ILLUSTRATED BY FOUR HUNDRED AND FORTY WOODCUTS.

OXFORD:
JOHN HENRY PARKER.

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THE original intention of the Glossary of Architecture was to supply a want which had long been felt, of a Manual for constant use, either for reference in the study, or to assist the student in examining buildings themselves. The great popularity of the work proves that these objects were in some degree accomplished. But in the absence of any series of engravings generally accessible to which references might be made for examples, it became necessary to supply these in the work itself. In this way its extent has been greatly increased in each successive edition, and, while these additions have added in a proportionate degree to its value, the consequent increase of bulk and of price has caused an Abridgment to be called for.

Turl, Oxford,
March, 1846.

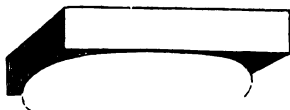
A CONCISE

Glossary of Architecture.



ABACUS, literally *a tile*, but the name is applied in Architecture to the uppermost member or division of a capital: it is a very essential feature in the Grecian and Roman orders.

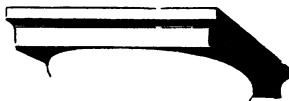
In the Grecian Doric the Abacus has simply the form of a square tile without either chamfer or moulding.



In the Roman Doric it has the addition of an ogee and fillet round the upper edge.

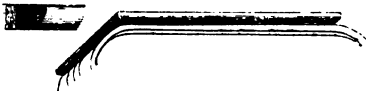


In the Tuscan a plain fillet with a simple cavetto under it, is used instead of the ogee and fillet.



In all these orders the Abacus is of considerable thickness; and the moulding round the upper edge is called the *cimatium* of the Abacus.

In the Grecian Ionic it is worked very much thinner, consisting of an ovolo or ogee, generally without any fillet above it, and is sometimes sculptured.



In the Roman Ionic it consists of an ogee or ovolo, with a fillet above it.

In all the preceding orders the Abacus is worked square, but in the modern Ionic, the Corinthian, and the Composite, the sides are hollowed, and the angles, with some few exceptions in the Corinthian order, truncated. The mouldings used on the modern Ionic vary, but an ogee and fillet like the Roman are the most common.



In the Corinthian and Composite orders, the mouldings consist of an ovolo on the upper edge, with a fillet and cavetto beneath.



In the Architecture of the middle ages, the Abacus still remains an important feature, although its form and proportions are not regulated by the same arbitrary laws as in the classical orders: in the earlier styles there is almost invariably a clear line of separation to mark the Abacus as a distinct division of the capital; but as Gothic Architecture advanced, with its accompanying variety of mouldings, the Abacus was subject to the same capricious changes as all the other features of the successive styles, and there is often no really distinguish-

able line of separation between it and the rest of the capital.

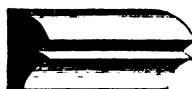
It not unfrequently happens that the Abacus is nearly or quite the only part of a capital on which mouldings can be found to shew its date: it is therefore deserving of considerable attention.

In buildings of the style spoken of as being perhaps **SAXON**, the Abacus is, in general, merely a long flat stone without chamfer or moulding; but it sometimes varies, and occasionally bears some resemblance to the Norman form.

The Norman Abacus is flat on the top, and generally square in the earlier part of the style, with a plain chamfer on the lower edge, or a hollow is used instead. As the style advanced, other mouldings were introduced, and in rich buildings occasionally several are found combined, as in some remains on the south side of the choir of Rochester Cathedral: it is very usual to find the hollow on the lower edge of the Abacus surmounted by a small channel or a bead. If the top of the Abacus is not flat, it is a sign that it is verging to the succeeding style.



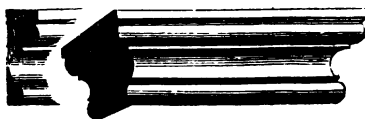
Norwich Cathedral.



Great Guild, Lincoln.

In the **EARLY ENGLISH** style, the Abacus is most commonly circular;

it is, however, sometimes octagonal, and occasionally square, but not frequently in England, except early



New Romney, Kent.

in this style. The most characteristic mouldings

are deep hollows and overhanging rounds, as in Paul's Cray and the Temple Church; the round mouldings have sometimes fillets worked on them, as in the



Paul's Cray, Kent.

chapter-house, Oxford; in general, the mouldings in this style have considerable projections with deep and distinct hollows between them.

In the DECORATED style, hollows are not so frequently to be found, nor are they in general, when used, so deeply cut; the mouldings and the modes of combining them vary considerably, but rounds are common, particularly a roll-moulding, the upper half of which projects and overlaps the lower, as in Merton College chapel; this moulding may be considered as characteristic of the Decorated style, al-



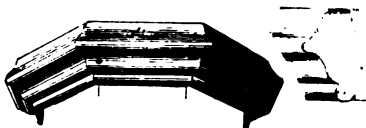
Merton College Chapel, Oxford.

though it is to be met with in late Early English work. The form of the Abacus is either circular or polygonal, very frequently octagonal, and in many cases approaches very nearly in general effect and appearance to the Perpendicular, though found to differ from it on close examination; the ogee moulding is frequently used, but the form commonly varies from that of the succeeding style. See OGEE.

In the PERPENDICULAR style, the Abacus is sometimes circular but generally octagonal, even when the shaft and lower part of the capital are circular; when octagonal, particularly in work of late date, the sides are

often slightly hollowed: in this style the mouldings are not generally much undercut, nor are they so much varied as in the Decorated. A very usual form for the Abacus consists of a waved moulding, (of rounds and hollows united without forming angles,) with a bead under it, as at

Croydon, Surrey; the most prominent part of this moulding is sometimes



Croydon, Surrey.

worked flat, as a fillet, which then divides it into two ogees, the upper being reversed: the ogee may be considered as characteristic of the Perpendicular capital: the top of the Abacus is sometimes splayed and occasionally hollowed out.

ABBEY, a series of buildings combining a union of ecclesiastical and domestic architecture, for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

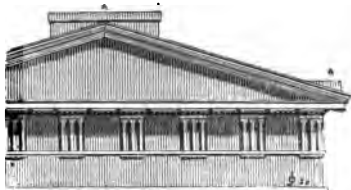
ABUTMENT, the solid part of a pier or wall, etc., against which an arch abuts, or from which it immediately springs, acting as a support to the thrust or lateral pressure. The abutments of a bridge are the walls adjoining to the land which supports the ends of the road-way, or the arches at the extremities.

ACANTHUS, a plant, called in English "Bear's-breech," the leaves of which are imitated in the capitals of the Corinthian and Composite orders.



ACHELOR, *Achler, Achler.* See **ASHLAR**.

ACROTERIA, pedestals for statues and other ornaments placed on the apex and the lower angles of a pediment.



ADIT, the entrance of a building, and the approach to it.

AISLE or **AILE**, the lateral division of a church, or its wings, for such are the aisles to the body of every church. They may also be considered as an inward portico. In England there are seldom more than two, one on each side of the nave or choir, and frequently only one, but examples may be found of two aisles on one side, and one on the other, as at Collumpton, and Ottery St. Mary, Devon; Bloxham, Oxfordshire; St. Mary Magdalene, Oxford; and Yelvertoft, Northants. In the foreign churches there are many examples of five parallel aisles, or two on each side of the nave. Mr. E. J. Willson, in his Glossary appended to Pugin's Specimens, observes, that "Middle-aisle seems improper, though commonly used; side-aisle sounds like tautology."

ALCOVE, a recess, which when found in a room is frequently separated off by pillars or pilasters, and in Spain and other foreign countries it is customary to place the bed in it. In England the term is generally used for the small buildings with seats in them in gardens.

ALMERY, *Aumbry, Ambrie.* This term is defined by Carter as "a niche or cupboard by the side of an Altar, to contain the utensils belonging thereunto." This would make it appear the same as the *locker*, which is a hollow

space in the thickness of the wall, with a door to it; and this is correct: but it is evident from many passages in ancient writers, that a more extended signification must be given to the word **AMBRY**, and that in the larger churches and cathedrals the Almeries were very numerous, and placed in various parts of the church, and even in the cloisters: they were fre-



Chapel in Chepstow Castle.

quently of wainscot, and sometimes of considerable size, answering to what we should now call closets; but the doors, and other parts that were seen, were usually richly carved and ornamented.

ALMONRY, a room where alms were distributed: in monastic establishments it was generally a stone building near the church, sometimes on the north side of the quadrangle, or removed to the gatehouse.

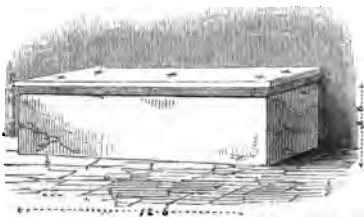
ALTAR, an elevated table in Christian churches, dedicated to the Sacrament of the Holy Eucharist only. They were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A.D. 509, commanded that "no Altars should be consecrated with the chrism of holy oil, but such as were made of stone only," and this custom gradually prevailed until the Reformation. The slab forming the Altar was sometimes supported on pillars, sometimes on brackets, but usually on solid masonry. It was marked with five crosses cut on the top, in allusion to the five wounds of Christ.

In the early ages of the Christian era, there was but one Altar in any church, but in later times there were

frequently many others besides the high Altar, especially at the east end of the aisles and on the east side of the transepts, each dedicated to a particular saint, as is still the custom on the continent. From the period that stone Altars were introduced, it was usual to enclose the relics of saints in them, so that in many cases they were the actual tombs of saints; and they were always supposed to be so, some relics being considered indispensable. A tomb was often erected on the spot where a saint's blood was shed, and the church was afterwards added to enclose and protect it. Where the high Altar is a pontifical Altar, it is generally placed at the western part of the church, the Priest standing on the western side of it that he may face the east when performing the mass. This is the case at St. Peter's at Rome. Such Altars are not allowed in Roman Catholic countries, except by the special permission of the Pope. St. Peter's, St. John Lateran's, St. Mary Major's, St. Clement's, and some other old churches at Rome, have their entrance at the east, and their high Altars at the west end; but when the celebrant is at the Altar, he has his face, and not his back, to the people, and thus he prays looking towards the east.

The ancient stone Altars were so carefully destroyed, either at the Reformation or in the subsequent devastations of the Puritans, that it has been frequently said there is not one to be found in England; but a few of them, and some of the chantry Altars in the aisles and chapels, have escaped.

The high Altar of Arundel church, Sussex, appears to be original, and is



Arundel, Sussex.

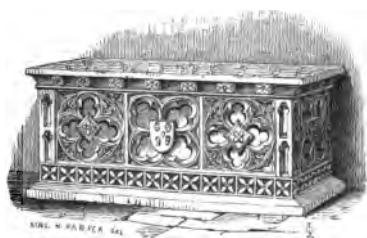
supposed to be almost the only one in England in a perfect state; it was covered with wood until a recent period, probably to preserve it from destruction.

The Communion-table was at first placed by the Reformers in the same situation which the stone Altar had occupied, *attached* to an eastern wall, which appears clearly to have been the English custom, whatever may have been that of foreign countries. This position gave great umbrage to the Puritans, and caused much altercation; during the period of their triumph under Cromwell, the Communion-table was placed in the middle of the Chancel, with seats all round it for the communicants; at the Restoration, it seems to have been almost universally replaced in its original position, but in a few rare instances the Puritan arrangement was suffered to remain, as at Deerhurst, Gloucestershire; Langley chapel, near Acton Burnel, Shropshire; Shillingford, Berks, &c. In Jersey this puritanical position of the table is still very common.

Queen Elizabeth's "Advertisements," or "Articles" of the year 1564, require "that the parish provide a decent table, *standing on a frame*, for the Communion-table."

Hence it appears that by the word *table*, at the era of the English Reformation, the *slab* only was meant. These slabs or tables may sometimes be met with in their original unfixed state.

ALTAR-TOMB, a raised monument resembling a solid Altar. This is a modern term; the expression used by Leland is High-tomb.



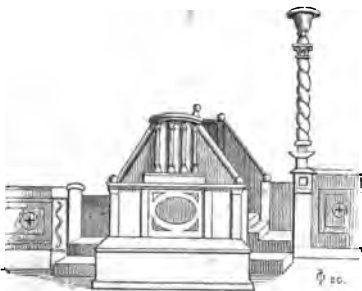
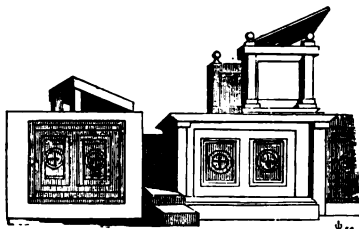
Porlock, Somerset.

ALTAR-SCREEN, the partition behind an Altar. See **REREDOS**.

ALTO-RELIEVO. See **BASSO-RELIEVO**.

ALUR, **Alur**: this word appears originally to have signified the passage, gutter, or gallery, in which persons could walk behind a parapet on the top of a wall, &c., or in other situations, but it afterwards came to signify the parapet itself.

AMBO, a kind of pulpit. Zozimus and Socrates the historians inform us, that St. Chrysostom preached from the *ambo*, for the greater convenience of the people. St. Austin also tells us, that for the same reason he preached from the exedra or apsis of the church. It appears, from the ground-plans of early Christian churches, given by Bingham and others, that the name of *ambo* was applied to a reading desk, which was raised



Ambo, St. Clement's Church, Rome, from Ciampini.

on two steps, and was sometimes situated near the west end of the choir, immediately within the entrance, sometimes on one side, as in the church of the Holy Cross at Jerusalem; in the larger churches this would obviously be a more convenient situation

to preach from than the steps of the Altar, then the usual place.

AMBRY, *Ambr̃y, Ambre.* See **ALMERY**.

AMPHIPROSTYLE, **AMPHIPROSTYLOS**, a temple with a portico at each end. See **TEMPLE**.

AMPHITHEATRE, a double theatre, a very spacious building, of a circular or oval form, used chiefly by the Romans to exhibit the combats of gladiators or wild beasts. The general taste of that people for these amusements is proverbial, and they appear to have constructed amphitheatres at all their principal settlements. There are still considerable remains of them in this country at Cirencester, Silchester, and Dorchester; in France, at Arles, at Nismes in Languedoc; at Pola in Istria; and in Italy, the well-known Colosseum at Rome, at Verona, Capua, Pompeii, and other places.

ANCONES, the brackets supporting the cornice of Ionic doorways: called also **CONSOLES**, and **TRUSSES**.

ANDIRONS, a term of frequent occurrence in old inventories, &c., and one which is still well known in some parts of the country, for the Fire-dogs: they are generally enumerated as a "pair of andirons," but occasionally only one is mentioned. In the hall at Penshurst, Kent, the earth still remains in the middle of the room, and there stands on it *one* large fire-dog, consisting of an upright standard at each end, and a bar between.

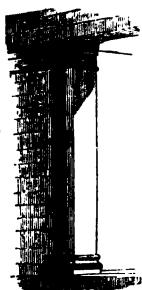


Godinton, Kent.

ANNULET, a small flat fillet, encircling a column, &c., used either by itself or in connection with other mouldings: it is used, several times repeated, under the ovolo or echinus of the Doric capital.



ANTÆ, a species of pilasters used in Greek and Roman architecture to terminate the pteromata or side walls of temples, when they are prolonged beyond the face of the end walls. The first order of temples, according to Vitruvius, is called "IN ANTIS," because the pronaos or porch in front of the cell is formed by the projection of the pteromata terminated by antæ, with columns between them.



ANTE-CHAPEL, the outer part of a chapel, usually running north and south across the west end of the chapel: and would form the transept of a cruciform church if a nave were added, as was evidently intended at Merton College, Oxford. Waynfleet calls this part of his chapel the nave. Cardinal Wolsey commenced pulling down the nave of St. Frideswide's church, and vaulting over the chancel and transepts, to form a chapel and ante-chapel for his new college of Christ Church; the work was suspended by his disgrace, and never finished; the vaulting of the chancel is completed, that of the transepts only commenced; the nave is shorn of half its original length, but the west part is enclosed and the window clumsily built in again, and the remainder preserved.

ANTEFIXÆ, or **ANTEFIXES**, ornamented tiles placed on the top of the cornice or eaves, at the end of each ridge of tiling, as on the choragic monument of Lysi-

crates, at Athens; sometimes of marble, but generally of *terra cotta*, and ornamented with a mask, honeysuckle, or other decoration moulded on them. Also lions' heads carved on the upper mouldings of the cornice, either for ornament, or to serve as spouts to carry off the water, as on the Temple of the Winds at Athens.

ANTEPAGMENTA, the dressings or architrave of a doorway. This term does not include the frame of the door, which is of wood, but only the stone decorations, or stucco, when that material is used.

ANTEPENDIUM, the frontal of an Altar.

APOPHYGES, the small curvature given to the top and bottom of the shaft of a column, where it ex-



APOPHYGES.
Bath of Diocletian, Rome.

pands to meet the edge of the fillet above the torus of the base, and beneath the astragal under the capital. It is also called the *scape* of a column.

APSE, the semicircular or polygonal termination to the choir or aisles of a church. This form is almost universally adopted in Germany, and is very common in France and Italy. A similar termination is sometimes given to the transepts and nave, and is also called by the same name. There are many churches with semicircular apses at the east end in different parts of England, chiefly in the Norman style, and some in which this form has evidently been altered at a subsequent period. In several cases the crypts beneath have retained the form when the superstructure has been altered.

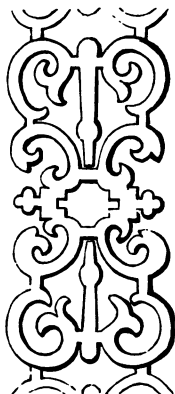
APTERAL TEMPLE,—without columns on the sides.

AQUEDUCT, an artificial channel for conveying water from one place to another, very frequently raised on arches, but sometimes carried under ground or on the

surface. The Roman aqueducts rank amongst their noblest designs and greatest works. At Coutances in Normandy there is an aqueduct carried across a valley on pointed arches which is called a Roman work, but it has been rebuilt in the fourteenth century or later.

ARABESQUE, a species of ornament used for enriching flat surfaces, either painted, inlaid in mosaic, or carved in low relief: it was much used by the Arabs, and by the Saracens or Moors in Spain: their religion forbidding the representation of animals, they employed plants and trees, and with stalks, stems, tendrils, flowers, and fruit, produced an endless variety of forms and combinations. Hence fanciful combinations of natural objects to form the continuous ornament of a flat surface came to be called Arabesque, though differing so widely from the Arabian or Mohammedan compositions as to be filled with representations of animals of every variety, and with combinations of plants and animals, as well as combinations of animal forms almost equally discordant with nature. This style of ornament is more properly termed Grotesque. The name Arabesque has become so general as to be applied to the fanciful enrichments found on the walls of Herculaneum and Pompeii, and on the monuments of Egypt.

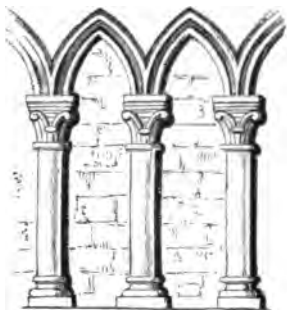
The most celebrated Arabesques of modern times are those of Raphael in the Vatican: this kind of ornament was much used in the domestic architecture of this country in the sixteenth and seventeenth centuries, and is frequent in monuments of the same period, particularly the time of James I., and seems to have been



termed in French, *manequinage*; and is probably what Hall the Chronicler terms “ancient Romaine woorke,” or “entrayled woorke,” 12 Hen. VIII.; and “vinettes and trailes of sauage worke,” 19 Hen. VIII.

ARABOSTYLE, that style of the Grecian temple in which the columns are placed at the distance of four (and occasionally five) diameters apart. See **TEMPLE**.

ARCADE, a series of arches, either open, or closed with masonry, supported by columns or piers; they were very frequently used for the decoration of the walls of churches, both on the exterior and interior: on buildings in the Norman style of the twelfth century, we frequently find them consisting of semicircular arches intersecting each other, from which Dr. Milner supposed the pointed arch to have had its origin.



Canterbury Cathedral.

ARCH, a construction of bricks, or stones, so arranged as by mutual pressure to support each other, and to become capable of sustaining a superincumbent weight.

The origin of the arch is involved in an obscurity which is never likely to be cleared away, and it is a disputed point where the earliest examples of its use are to be found. Some contend that it was unknown to the Greeks during the best and purest age of their architecture, and was introduced by the Romans, and some ascribe the invention of it to the Etruscans, while others assert that it was known to the ancient Egyptians.

But with whatever people the arch may have origi-

nated it is certain that the Romans were the first to bring it into general use. The influence which the arch has had in effecting changes in architecture is much greater than is generally supposed: not only may the vitiation which took place in the Roman be ascribed to it, but even the introduction of Gothic architecture, for it gradually encroached upon the leading principle of classical architecture, that the horizontal lines should be dominant, until that principle was entirely abrogated. When first introduced the arch was used quite independent of the columns and their entablature, springing from an impost behind the column, and not reaching high enough to interfere with the entablature, the impost being a few plain mouldings something in the nature of a cornice, and with no resemblance whatever to a capital. At a subsequent period this application of the arch was departed from. In the arch of Hadrian at Athens the arch is still in the same relative position in regard to the columns, but the impost is made into a positive and very rich capital, and the jamb converted into a pier or pilaster with a separate base; the arch also itself rises so high as to cut into the architrave of the entablature, although the frieze and cornice are uninterrupted. At the aqueduct of Hadrian, also at Athens, the arch springs from the architrave of the entablature above the columns, and entirely breaks off the continuity of the frieze and cornice, so that the principle of the leading lines being horizontal is entirely destroyed. When once the application of the arch above the columns had been introduced, it appears never to have been abandoned, and the entablature was either broken into angles or altogether interrupted to suit the arch, the principal object aimed at being an appearance of height and spaciousness. In

some instances the entablature is omitted entirely, and the arch rises directly from the capital of the column, as in Gothic architecture. When, after the dominion of the Romans was destroyed, and the rules governing the true proportions of architecture, from which they had themselves so widely departed, were entirely lost, the nations of Europe began again to erect large buildings, they would naturally endeavour to copy the structures of the Romans; but it was not to have been expected, even supposing they were capable of imitating them exactly, that they would have retained the clumsy, and to them unmeaning appendage of a broken entablature, but would have placed the arch at once on the top of the column, as we know they did; hence arose the various styles which preceded the introduction of the pointed arch, including the Norman. Antiquaries are not agreed upon the origin of the pointed arch, some contending that it is an importation from the east, and others that it is the invention of the countries in which Gothic architecture prevailed, and these last are again divided in opinion as to the manner in which it was discovered; but be its origin what it may, the pointed arch was not introduced to general use on this side of Europe till the latter half of the twelfth century. From that time it continued, under various modifications, to be the prevailing form in the countries in which Gothic architecture flourished, until the revival of the classical orders: one of the best authenticated instances of the use of the pointed arch in England is the circular part of the Temple Church of London, which was dedicated in 1185. The choir of Canterbury Cathedral, commenced in 1175, is usually referred to as the earliest example in England, and none of earlier date has been authenticated.

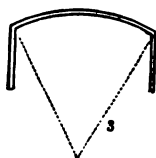
The only forms used by the ancients were the semi-circle (fig. 1), the segment (fig. 2, 3), and ellipse (fig. 4), all which continued prevalent till the pointed arch appeared, and even after that period they were occasionally employed in all the styles of Gothic architecture. In the Romanesque and Norman styles, the centre, or point from which the curve of the arch is struck, is not unfrequently found to be above the line of the impost, and the mouldings between these two levels are either continued vertically (to which arrangement the term *stilted* has been applied), (fig. 5), or they are slightly inclined inwards (fig. 6), or the curve is prolonged till it meets the impost (fig. 7): these two latter forms are called horse-shoe arches: pointed arches are sometimes elevated in a similar manner, especially in the Early English style, and are called by the same names (fig. 8), but they are principally used in Moorish architecture. The proportions given to the simple pointed arch (*Fr. ogive*) are threefold; viz., the equilateral (fig. 9), which is formed on an equilateral triangle; the lancet (fig. 10), formed on an acute angled triangle, and the drop arch (fig. 11), formed on an obtuse angled triangle; these, together with the segmental pointed arch (fig. 12), are the prevailing forms used in Early English work, although trefoiled arches (fig. 13, 14, 15), cinquefoiled, &c. (fig. 16, 17), of various proportions, are frequently met with, especially towards the end of the style, but they are principally used in panellings, niches, and other small openings. Simple pointed arches were used in all the styles of Gothic architecture, though not with the same frequency; the lancet arch is common in the Early English, and is sometimes found in the Decorated, but is very rarely met with in the Perpendicular; the drop arch and the equilateral abound in the two first styles, and in



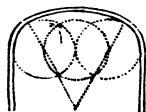
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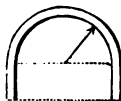
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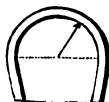
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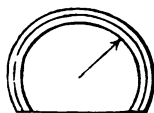
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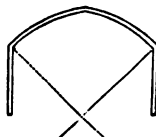
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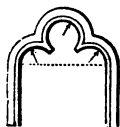
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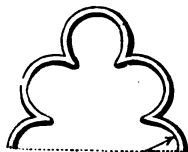
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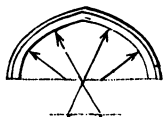
the early part of the Perpendicular, but they afterwards in great measure gave way to the four-centred. Plain and pointed segmental arches also are frequently used for windows in the Decorated and Perpendicular styles, but not often for other openings. With the Decorated style was introduced the ogee arch, Fr. *Arcade en talon* (fig. 18), which continued to be used throughout the Perpendicular style, although less frequently than in the Decorated; it is very common over niches, tombs, and small doorways, and



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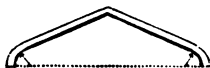
in Northamptonshire in the arches of windows, but the difficulty of constructing it securely precluded its general adoption for large openings. About the commencement of the Perpendicular style the four-centred arch (fig. 19)

appeared as a general form, and continued in use until the revival of classical architecture; when first introduced the proportions were bold and effective, but it was gradually more and more



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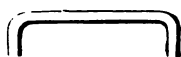
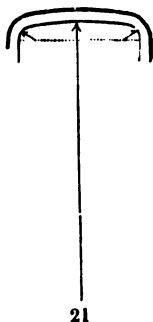
depressed until the whole principle, and almost the form, of an arch was lost, for it became so flat as to be frequently cut in a single stone, which was applied as a lintel over the head of an opening. In some instances an arch, having the effect of a four-centred arch, is found, of which the sides are perfectly straight, except at the lower angles next the impost (fig. 20); it is generally a sign of late and bad work, and prevailed most during the reigns of Henry VIII., Elizabeth, and James I. The four-centred arch appears never to have been



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brought into general use out of England, although the

flamboyant style of the continent, which was cotemporary with our Perpendicular, underwent the same gradual debasement; the depressed arches used in flamboyant work are flattened ellipses (fig. 21), or sometimes, as in late Perpendicular, ogees, and not unfrequently the head of an opening is made straight, with the



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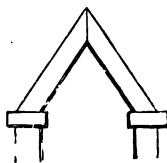
angles only rounded off (fig. 22); this last form and the flattened

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ellipse are very rarely met with in England.

The foregoing enumeration includes all the leading variety of arches, but it must be obvious that many of them may be considerably modified by forming them of different curves. There is also the rampant arch, the imposts of which are at different levels; and what is called a flat arch, which is constructed with stones cut into wedges or other shapes so as to support each other without rising into a curve, and considerable ingenuity is often displayed in the formation of these. Notice must also be taken of a construction which is not unfrequently used as a substitute for an arch, especially in the style which is referred to as perhaps being Saxon, and which produces a very similar effect

(fig. 23); it consists of two straight stones set upon their edge and leaning against each other at the top, so as to form two sides of a triangle and support a superincumbent weight; excepting in the style just alluded to,

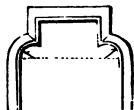


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these are only used in rough work, or in situations in which they would not be seen, as on the insides of the belfry windows at Goodnestone church, near Wingham,

Kent. There is one form given to the heads of openings, which is frequently called an arch, although it is not one. It consists of a straight lintel, supported on a corbel in each jamb, projecting into the opening so as to contract its width; the mouldings, or splay of the jambs and head, being usually continued on the corbels, producing an effect something like a flattened trefoil (fig.

24); the corbels are usually cut into a hollow curve on the under side, but they occasionally vary in form. These heads are most commonly used for doorways: in the southern parts of the kingdom they



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are not abundant, and when found are generally of Early English date, but in the north they are much more frequent, and were used to a considerably later period. In France, where the actual openings of the doorways are so constantly made square, while all the leading mouldings are arched, a corbel is very frequently found in a similar situation, which is often ornamented or carved into a figure.

ARCH-BUTTRESS, or **FLYING-BUTTRESS**, a boldly projecting buttress, with an opening under it, forming an arch. See **BUTTRESS**.

ARCHITRAVE, the lowest division of the entablature, in classical architecture, resting immediately on the abacus of the capital: also the ornamental moulding running round the exterior curve of an arch: and hence applied to the mouldings round the openings of doors and windows, &c.

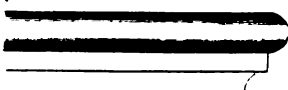
ARCHIVOLT, the under curve or surface of an arch, from impost to impost. The archivolt is sometimes quite plain, with square edges, in which case the term *soffit* is applicable to it; this kind of archivolt is used in the Roman, and Romanesque styles, including those build-

ings in this country which are by some considered as Saxon, and in the early Norman, as at the chapel in the White Tower of London, &c.: in later Norman work it usually has the edges moulded or chamfered off; and towards the end of that style, and throughout all the Gothic styles, it is frequently divided into several concentric portions, each projecting beyond that which is beneath (or within) it.

ARENA, the grand area or floor of an amphitheatre: sometimes applied to the amphitheatre itself; also to the body of a church.

ASHLAR, ~~Achelor~~, ~~Ashler~~, hewn or squared stone used in building, as distinguished from that which is unhewn, or rough as it comes from the quarry: it is called by different names at the present day, according to the way in which it is worked, and is used for the facings of walls, and set in regular courses, as distinguished from rubble. "Clene hewen" or finely worked ashlar is frequently specified in ancient contracts for building, in contradistinction to that which is roughly worked.

ASTRAGAL, a small semi-circular moulding or bead, either encircling a column, or in other situations.



ATLANTES, male figures used in the place of columns to support entablatures, &c.: so called by the Greeks, but by the Romans, *Telamones*.

ATTIC, a low story above an entablature, or above a cornice which limits the height of the main part of an elevation: it is chiefly used in the Roman and Italian styles.

BACKS, in carpentry, the principal rafters of a roof.

BAILEY, a name given to the courts of a castle formed

by the spaces between the circuits of walls or defences which surrounded the keep: sometimes there were two or three of these courts between the outer wall and the keep, divided from each other by embattled walls. The name is frequently retained long after the castle itself has disappeared; as the Old Bailey in London, the Bailey in Oxford.

BALCONY, a projecting gallery in front of a window, supported by consoles, brackets, cantelivers, or pillars, frequently surrounded by a balustrade.

BALL-FLOWER, an ornament resembling a ball placed in a circular flower, the three petals of which form a cup round it: this ornament is usually found inserted in a hollow moulding, and is generally characteristic of the Decorated style of the fourteenth



century; but it sometimes occurs, though rarely, in buildings of the thirteenth century, or Early English style, as in the west front of Salisbury cathedral, where it is mixed with the tooth ornament: it is, however, rarely found in that style, and is an indication that the work is late. It is the prevailing ornament at Hereford cathedral, in the south aisle of the nave of Gloucester cathedral, and the west end of Grantham church; in



Moulding, Headington, Oxon.

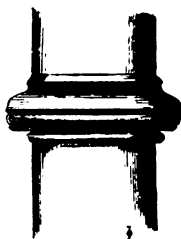
all these instances in pure Decorated work. Good examples occur in the early Decorated work of Bristol cathedral and Caerphilly castle, and somewhat later in the south aisle of Keynsham church, Somerset; also in a very curious early Decorated water-drain at North Moreton church, Berks. A flower resembling this, except that it has four petals, is occasionally found in very late

Norman work, but it is used with other flowers and ornaments, and not repeated in long suits, as in the Decorated style.

BALUSTER, corruptly *banister* and *ballaster*, a small pillar usually made circular, and swelling towards the bottom, commonly used in a balustrade.

BALUSTRADE, a range of small balusters supporting a coping or cornice, and forming a parapet or enclosure.

BAND, a flat face or fascia, a square moulding, &c., encircling a building or continued along a wall, &c.; also the moulding, or suit of mouldings, which encircles the pillars and small shafts in Gothic architecture, the use of which was most prevalent in the Early English style. Bands of this description are not unfrequently met with in very late Norman work, but they shew that it is verging towards the succeeding style; they are also occasionally to be found in early Decorated work. When the shafts are long they are often encircled by several bands at equal distances apart between the cap and base. The term is also applied to any continuous tablet or series of ornaments, &c. in a wall or on a building, as a band of foliage, of quatrefoils, of bricks, &c.



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Whitby Abbey.

BAPTISTERY, sometimes a separate building, sometimes the part of a church in which baptism was performed by immersion, of which a remarkable instance yet remains at Cranbrook, in Kent; or merely the enclosure containing the font, as at Luton, Bedfordshire, which is an ornamented erection of Decorated work, forming a canopy over the font. At Canterbury, the

font stands in a circular building communicating with the north side of the church, called Bell Jesus.

BARBICAN, a kind of watch-tower : also an advanced work before the gate of a castle or fortified town ; or any outwork at a short distance from the main works, as at the Walmgate, York. There are good Barbicans remaining at Scarborough castle, Yorkshire, and Carlisle castle, Cumberland. This term is usually applied to the outwork intended to defend the drawbridge, called in modern fortifications the *Tête du Pont*. It seems to have been frequently constructed of timber.

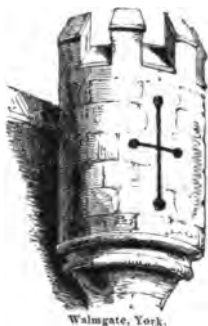
BARGE-BOARD, a board generally used on gables where the covering of the roof extends over the wall ; it usually projects from the wall, and either covers the rafter, that would otherwise be exposed, or occupies the place of a rafter. On the gables of houses and church porches, especially those of wood, barge-boards are very extensively used, but on the gables of the main roofs of churches they are very seldom found ; there is one, of poor character, to the north transept of Sutton church, Sussex. The earliest barge-boards known to exist are of the fourteenth century ; these generally have a bold and rich effect from their being deeply cut ; they are very commonly formed into featherings or cusps, with one or two subordinate series of featherings, the span-drills being either carved or pierced with trefoils, &c., as at the north porch of Horsemonden church, Kent, and the George Inn at Salisbury ; sometimes a series of small tracery panels is used in addition to these featherings, as at Salisbury.

After the fourteenth century barge-boards were used most abundantly, and of very various designs, and they not unfrequently supported a hipknob on the point of the gable, the upper part of which rises above the roof and

terminates in a pinnacle, while the lower part hangs as a pendant below the barge-board, or a pendant alone was used without any pinnacle above the roof, as at Eltham palace. Many barge-boards of the fifteenth century have a very rich and beautiful effect, although for the most part they are less deeply cut than those of earlier date; they are usually either feathered, or panelled, or pierced with a series of trefoils, quatrefoils, &c., and the spandrels carved with foliage; when feathered, the cusps or points of the principal featherings have flowers sometimes carved on them. As Gothic architecture advanced, the barge-boards continued gradually (though with some exceptions) to lose much of their bold and rich effect, and in late work they are frequently merely carved with a line of stiff foliage in very low relief; they are also often without any enrichment beyond a few plain straight mouldings.

BARTIZAN, the small overhanging turrets which project from the angles on the top of a tower, or from the parapet or other parts of a building. "The Bertisene of the steeple" is mentioned in a passage quoted in Jamieson's Scottish Dictionary.

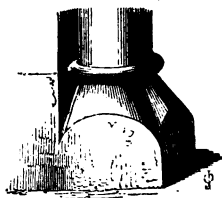
BASE, the lower part of a pillar, wall, &c.; the division of a column on which the shaft is placed: the Grecian Doric order has no base, but the other classical orders have each their appropriate bases, which are divided into *plinth* and *mouldings*, though in some examples the former of these divisions is omitted. The height of the base is usually equal to about half the lower diameter of



Walmgate, York.

the shaft of the column; that used with the Tuscan order has a simple torus for its moulding, surmounted by a fillet; the Roman Doric has usually a base of the same kind, with the addition of an astragal between the torus and fillet; the bases used with the Ionic order vary, but the Attic base is very common; this consists of two tori, with a scotia between, separated by small fillets, the forms and proportions of which differ in different examples, and in some instances this base is without a plinth: at the temples of Minerva Polias at Priene, and of Apollo Didymæus, near Miletus, bases are used with this order, consisting of two scotiæ, with two astragals, both below and above, as well as between them, over which is a large overhanging torus. In the Corinthian and Composite orders the bases vary as they do in the Ionic, and the Attic base is also frequently used, but perhaps the most common is a base resembling the Attic, but with two scotiæ between the tori, separated by one or two astragals and fillets; the bases of these two orders differ very little from each other.

In middle age architecture, the forms and proportions of the various members not being regulated by arbitrary rules, as in the classical orders, the same capricious varieties are found in the bases, as in all the other features of each of the successive styles; it will therefore be impossible to do more than point out some of their more usual and prominent characteristics. In the Norman style the mouldings of the base often bear a resemblance to those of the Tuscan order, with a massive plinth which is most commonly square, even though the shaft of the pillar and the moulded



Door, Haddiscoe. Norfolk.

part of the base may be circular or octagonal, and when this is the case, there are very frequently leaves or other prominent ornaments springing out of the mouldings and lying on the angles of the plinth: there is often a second or subplinth, under the Norman base, the projecting angle of which is chamfered off. In the earlier period of this style the bases generally have but few mouldings, but they increase in numbers and vary in their arrangement as the style advances, and not unfrequently bear a very close resemblance to the Attic base of the ancients, especially as they approach the period of transition to the Early English style; this however is not always the case, for many of the later bases have but little moulding on them.

At the commencement of the Early English style the bases differ but little from the Norman, having very frequently a single or double plinth, retaining the square form, with leaves springing out of the mouldings lying on the angles: at a later period the plinth commonly takes the same form as the mouldings, and is often made so high as to resemble a pedestal, and there is frequently a second moulding below the principal suit

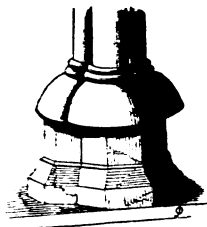


Window Shaft, Stanton Harcourt, Oxon

of the base, as at the Temple church, London: in this style the mouldings of the base sometimes overhang the face of the plinth. The mouldings of the Early English bases do not vary so much as those of the other styles; those which are most usual approach very nearly to the Attic base, although the relative proportions of the members are different, the upper torus being very frequently reduced to a mere bead, and the scotia being contracted in width and cut

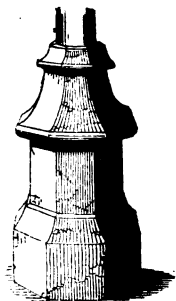
much deeper, which produces a strongly marked and very effective shadow.

In the Decorated style there is considerable variety in the bases, although they have not generally many mouldings: the plinths, like the mouldings, conform to the shape of the shaft, or they are sometimes made octagonal, while the mouldings are circular, and in this case the mouldings overhang the face of the plinth; in some examples, where the shaft of the pillar is circular, the upper member only of the base conforms to it, the other mouldings, as well as the plinth, becoming octagonal: the plinths are often double and of considerable height, the projecting angle of the lower one being worked either with a splay, a hollow, or small moulding. A common suit of mouldings for bases in this style consists of a torus (which overhangs the plinth) and one or two beads above it, as at Merton college chapel, Oxford.



Piscina, Dorchester, Oxon.

In the Perpendicular style the plinths of the bases are almost invariably octagonal, and of considerable height, and very frequently double, the projection of the lower one being moulded with a reversed ogee or a hollow: when the shaft is circular, the whole of the mouldings of the base sometimes follow the same form, but sometimes the upper member only conforms to it, the others being made octagonal like the plinth: in clustered pillars in which there are small shafts of different sizes, their



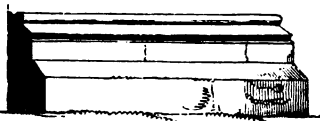
Pier, Ewelme, Oxon.

bases are often on different levels, and consist of different mouldings, with one or two members only carried round the pillar, which are commonly those on the upper part of the lower plinth. The characteristic moulding of the Perpendicular base is the reversed ogee used either singly or double; when double there is frequently a bead between them; this moulding when used for the lower and most prominent member of the base, has the upper angle rounded off, which gives it a peculiar wavy appearance: the mouldings in this style most commonly overhang the face of the plinth.



BASEMENT, the lower story or floor of a building, beneath the principal one. In ordinary houses the lower story is not called a basement unless partly below the surface of the ground. In larger buildings, in which an architectural arrangement is introduced, the lower story, even if above the ground, is called a basement; if in the composition it serves as a pedestal or substructure for the main order of the architecture. The word appears to be sometimes used to signify a Stylobate, or almost any sort of substructure.

BASE-MOULDING, **BASE-TABLE**, a projecting moulding or band of mouldings near the bottom of a wall, &c.; it



is sometimes placed immediately upon the top of the plinth, and sometimes a short distance above it, in which case the intervening space is frequently panelled in circles, quatrefoils, &c.

BASILICA, the name applied by the Romans to their

public halls, either of justice, of exchange, or other business. Their plan was usually a rectangle divided into aisles by rows of columns, that in the middle being the widest, with a semicircular apse at one end in which the tribunal was placed. Many of these buildings were afterwards converted into Christian churches; and their ground-plan was generally followed in all the early churches, which also long retained the name, and it is still applied to some of the churches in Rome by way of honorary distinction.

BAS-RELIEF, **BASSO-RELIEVO**, sculptured work, the figures of which project less than half their true proportions from the wall or surface on which they are carved: when the projection is equal to half the true proportions it is called *Mezzo-relievo*; when more than half it is *Alto-relievo*.

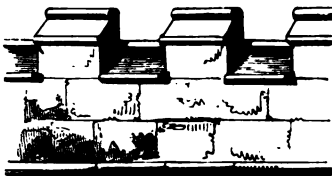
BASTILE, a fortification or castle, frequently used as a prison; also a tower or bulwark in the fortifications of a town. Their number was much increased in England after the Norman conquest. See **PILE-TOWER**.

BASTION, a rampart or bulwark projecting from the face of a fortification.

BATTER, a term applied to walls built out of the upright, or gently sloping inwards; for example, the towers of the castle, and of St. Peter's church, Oxford, of Isham church, Northants, and some others, *batter*; that is, they are smaller at the top than at the bottom, the walls all inclining inwards. Wharf walls, and walls built to support embankments and fortifications, generally batter.

BATTLEMENT, a notched or indented parapet originally used only on fortifications, but afterwards employed on ecclesiastical and other edifices. There can be little doubt that the ancients sometimes used a parapet, with

openings at intervals much resembling a battlement, on the walls of their towns, but it is doubtful at what period battlements became common in the middle



St. Mary's, Beverley.

ages. In the earlier battlements the embrasures appear to have been narrow in proportion to the size of the merlons. On ecclesiastical buildings the battlements are often richly panelled, or pierced with circles, trefoils, quatrefoils, &c., and the coping is

frequently continued up the sides of the merlons so as to form a continuous line round them, as at St. Peter's, Dorchester. On fortifications the battlements are generally quite plain, or pierced only with a very narrow, cruci-

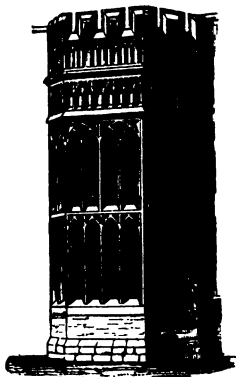


Walls of York.

form, or upright opening, the ends of which often terminate in circles, called oillets, through which archers could shoot: sometimes the coping on the top of the merlons is carried over the embrasures, producing nearly the appearance of a pierced parapet, as at the leaning tower at Caerphilly. Occasionally on military structures figures of warriors or animals are carved on the tops of the merlons, as at Alnwick and Chepstow castles. Towards the end of the thirteenth century, and afterwards, battlements are very frequently used in ecclesiastical work as ornaments on cornices, tabernacle work, and other minor features, and in the Perpendicular style are sometimes found on the transoms of windows. It is remarkable that the use of this ornament is almost entirely confined to the English styles of Gothic architecture.

BAY, a principal compartment or division in the architectural arrangement of a building, marked either by the buttresses or pilasters on the walls, by the disposition of the main ribs of the vaulting of the interior, by the main arches and pillars, the principals of the roof, or by any other leading features that separate it into corresponding portions. The word is also sometimes used for the space between the mullions of a window, properly called a *light*; it is occasionally found corrupted into *day*.

BAY-WINDOW, a window forming a bay or recess in a room, and projecting outwards from the wall either in a rectangular, polygonal, or semicircular form, often corruptly called a *bow-window*. Bay-windows do not appear to have been used earlier than the Perpendicular style, but at that period they were very frequently employed, particularly in halls, where they are invariably found at one end, and sometimes at both ends, of the dais, and the lights are generally considerably longer than those of the other windows, so as to reach much nearer to the floor. Semicircular bay-windows were not used till Gothic architecture had begun to lose its purity, and were at no period so common as the other forms. A variety of examples may be seen in the halls of the different colleges in Oxford and Cambridge; at the hall of the palace at Eltham, Kent; at Crosby Hall, London; Thornbury castle, Gloucestershire, &c. &c.



Compton Winyate, Warwickshire.

BEAD, a small round moulding, called also *astragal*;

it is sometimes cut into pearls or other ornaments in Grecian and Roman architec-



ture, in which it is much more frequently used than in the Gothic.

BEAM, this term appears formerly, as at present, to have been applied generally to the principal horizontal timbers of a building, an additional epithet being used to point out the particular application of such of them as have no other specific names. It is impossible in a work of this nature to enumerate all the timbers to which this name is given, especially as the terms differ in different districts. The main beam, extending across the bottom of a roof to hold the wall-plates in their places, and to counteract the tendency of the rafters to thrust out the walls, is called a *tie-beam*. See **ROOF**.

BED, a term used in masonry to describe the direction in which the natural strata in stones lie: it is also applied to the top and bottom surface of stones when worked for building.

BED-MOULTINGS, **BED-MOULD**, the mouldings of a cornice in Grecian and Roman architecture immediately below the corona.

BELFRY, a bell-tower, or campanile, usually forming part of a church, but sometimes detached from it, as at Evesham, Worcestershire, and Berkeley, Gloucestershire; Chichester cathedral, Sussex, &c. This term is also applied to the room in the tower in which the bells are hung. At Pembridge in Herefordshire, there is a detached belfry built entirely of wood, the frame in which the bells are hung rising at once from the ground, with merely a casing of boards. See **CAMPANILE**.

BELL, the body of a Corinthian or Composite capital, supposing the foliage stripped off, is called the bell; the same name is applied also to the Early English and other capitals in Gothic architecture which in any degree partake of this form.



The use of bells in churches for the purpose of assembling the congregation appears to have been introduced into England at a very early period. The illumination of St. Æthelwold's Benedictional shews that they were in use in the tenth century: this seems intended to represent five bells hanging in a tower and not in an open turret. The inscriptions upon bells are mostly pious aspirations, frequently addressed to the patron saint, in whose name the bell, or the church containing it, had been consecrated. Saint Katherine appears to have been regarded as an especial patroness of bells, as the inscription "*S̄ca Katerina ora pro nobis,*" or something similar, is of frequent occurrence.

BELL-GABLE, or **BELL-TURRET**: in small churches and chapels that have no towers, there is very fre-



Bell-turret, Shipton Olliffe, Gloucestershire.

quently a bell-gable or turret at the west end in which the bells are hung; sometimes these contain but one bell, sometimes two, and occasionally three, as at Radipole, near Weymouth: a few of these erections may be of Norman date, but the greater number are later, many of them are Early English, in which style they appear to have been very frequent. These bell-gables are often extremely picturesque, and, if judiciously applied, may be used with the greatest advantage on small modern chapels and churches in cases where the funds are not sufficient to provide towers. Besides the bell-gables

above referred to, there is often found a smaller erection, of very similar kind, on the apex of the eastern end of the roof of the nave.

This is for the **SANCTUS-BELL**, **SACRING-BELL** or **MASS-BELL**, **SAINT'S-BELL**, **SAUNCE**, **SACRINGE**, the small bell which was rung on the elevation of the host during the celebration of mass: this bell was sometimes placed in the lantern or tower, or in a turret of larger dimensions, at the west end of small churches and chapels. A small bell carried in the hand was, however, frequently used



Skelton, Yorkshire.

for this purpose, and such is now the general practice on the continent; this hand-bell was sometimes of silver.

Occasionally also a number of "little bells were hung in the middle of the church, which the pulling of one wheel made all to ring, which was done at the elevation of the Hosts."

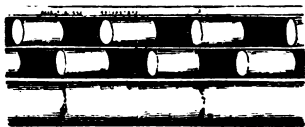
BELVEDERE, a room built above the roof of an edifice, for the purpose of viewing the surrounding country.

BENCH-TABLE, BENCH, a low stone seat on the inside of the walls and sometimes round the bases of the pillars in churches, porches, cloisters, &c.

BEVEL, a sloped or canted surface resembling a splay, excepting that in strictness this latter term should be applied only to openings which have their sides sloped for the purpose of enlarging them, while a sloped surface in another situation would be a bevel; this distinction, however, is seldom regarded, and the two terms are commonly used synonymously. See **SPLAY**.

BILECTION MOULDINGS, those surrounding the panels, and projecting before the face of a door, gate, &c.

BILLET, an ornament much used in Norman work, formed by cutting a moulding in notches so that the parts which are left bear a strong resemblance to short wooden billets, or pieces of



Binham Priory, Norfolk.

stick: they are variously arranged, and are used either in single rows or in several together, the intervals and billets in the different rows being placed interchangeably with each other: they are most usually circular in section, but sometimes are of other forms, occasionally square, when they resemble small cubical blocks. This ornament is occasionally found in Early English work, as in the aisles of the choir of Lincoln cathedral.

BLADES, the principal rafters or backs of a roof. See **ROOF**.

BLIND-STORY, a term sometimes applied to the triforium, as opposed to the clearstory.

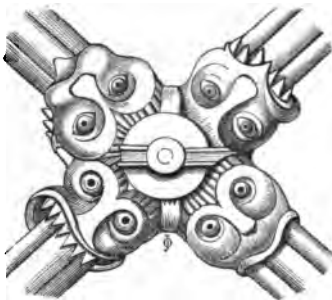
BLOCKING-COURSE, the plain course of stone which surmounts the cornice at the top of a Greek or Roman building: also a course of stone or brick forming a projecting line without mouldings at the base of a building.



A. Blocking-course
B. Cornice.
C. Wall.

BONDERS, **BOND-STONES**, **BINDING-STONES**, stones which reach a considerable distance into, or entirely through a wall for the purpose of binding it together; they are principally used when the work is faced with ashlar, and are inserted at intervals to tie it more securely to the rough walling or backing. See **PERPENT-STONE**, **THROUGH-STONE**.

BOSS, a projecting ornament placed at the intersections of the ribs of ceilings, whether vaulted or flat; also used as a termination to weather-mouldings of doors, windows, &c., and in various other situations, either as an ornamental stop, or finishing, to mouldings, or to cover them where they intersect each other; but their principal application is to vaulted ceilings. In Norman work the vaults are most commonly without bosses until the latter part of the style, and when used they are generally not very prominent nor very richly carved. In the succeeding styles they are used in profusion, though less abundantly in the Early English than in the Decorated and Perpendicular, and



Elkstone, Gloucestershire.

are generally elaborately carved. Early English bosses are usually sculptured with foliage characteristic of the style, among which small figures and animals are sometimes introduced, but occasionally a small circle of mouldings, corresponding with those of the ribs, is used in the place of a carved boss. In the



Chapter-house, Oxford Cathedral.

Decorated style the bosses usually consist of foliage, heads, animals, &c., or of foliage combined with heads and animals, and sometimes shields charged with armorial bearings are used. Many of the Perpendicular bosses bear a strong resemblance to the Decorated, but there is generally the same difference in the execution of the foliage that is found in all the other features of the style, and the heads and animals are usually less delicately worked: shields with armorial bearings are used abundantly in Perpendicular work, and there is considerably greater variation in the bosses of this style than any other; sometimes they are made to represent a flat sculptured ornament attached to the underside of the ribs; sometimes they resemble small pendants, which are occasionally pierced, as in the south porch of Dursley church, Gloucestershire, but it is impossible to enumerate all the varieties.

BOWER, ~~Bowre~~, the ladies' chamber, a private room or parlour, in ancient castles and mansions.

BOWTELL, ~~Boutell~~, or ~~Boltell~~: an old English term for a round moulding, or bead; also for the small shafts of

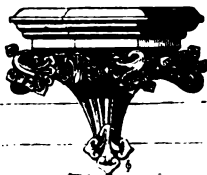
clustered pillars, window and door jambs, mullions, &c., probably from its resemblance to the shaft of an arrow or bolt. It is the English term for the *torus* of the Italian architects.

BRACES, the name given to the timbers of a roof which serve to strut or prop the backs, or principal rafters, into which the upper ends are framed, the lower ends being framed into the foot of the king-post, or queen-post, as the case may be. The braces are sometimes called *struts*. The whole frame, of which the braces form a part, is called a *truss*, principal, or pair of principals; the term will be more clearly understood by referring to the diagram under the word *Roof*.

BRACKET, an ornamental projection from the face of a wall, to support a statue, &c.; they are sometimes nearly plain, or ornamented only with mouldings, but are generally carved either into heads, foliage, angels, or animals.

Brackets are very frequently found on the walls in the inside of churches, especially at the east end of the chancel and aisles, where they supported statues which were placed near the Altars. It is not always easy to distinguish a bracket from a corbel: in some cases, indeed, one name is as correct as the other.

BRASSES, SEPULCHRAL, monumental plates of brass or the mixed metal anciently called lat-



St. Stephen's Chapel, Westminster



York Cathedral.

ten, inlaid on large slabs of stone, which usually form part of the pavement of the church, and representing in their outline, or by the lines engraved upon them, the figure of the deceased. In many instances in place of a figure there is found an ornamented or foliated cross, with sacred emblems, or other devices. The fashion of representing on tombs the effigy of the deceased graven on a plate of brass, which was imbedded in melted pitch, and firmly fastened down by rivets leaded into a slab, usually in this country of the material known as Forest marble, or else Sussex or Purbeck marble, appears to have been adopted about the middle of the thirteenth century. These memorials, where circumstances permitted, were often elevated upon Altar tombs, but more commonly they are found on slabs, which form part of the pavement of churches, and it is not improbable that this kind of memorial was generally adopted, from the circumstance, that the area of the church, and especially the choir, was not thereby encumbered, as was the case when effigies in relief were introduced.

The Sepulchral Brass in its original and perfect state was a work rich and beautiful in decoration. It is by careful examination sufficiently evident that the incised lines were filled up with some black resinous substance; the armorial decorations, and, in elaborate specimens, the whole field or background, which was cut out by the chisel or scorper, were filled up with mastic or coarse enamel of various colours, so as to set off the elegant tracery of tabernacle work, which forms the principal feature of ornament.

The earliest specimen that has been noticed in this country is the remarkable Brass at Stoke Dabernon, Surrey, apparently the memorial of Sir John d'Auber-

noun, who died 1277. Next to this occur the Brasses of Sir Roger de Trumpington, at Trumpington, Cambridgeshire; he died 1289: of Robert de Buers, at Acton, Suffolk, about 1302: and a highly interesting one at Chartham, Kent, of Sir Robert de Septvans, 1306. To these may be added that of an ecclesiastic, Adam Bacon, at Oulton, Suffolk. The knight first mentioned is represented with the legs straight; he holds a lance with its penon, and is armed entirely in chain mail: the three succeeding figures appear in the cross-legged attitude. It is remarkable that these earliest specimens are surpassed in spirited design, and skilful execution, by scarcely any Brass of later date; they present so much similarity, both in design and execution, that it might be conjectured they were all graven by the same hand. It may then fairly be argued, that the art of engraving these memorials had been practised for a considerable time previously to the earliest instances now remaining; and it is worthy of observation, that the above-mentioned Brasses are dissimilar in design to any known foreign memorials of the kind.

SIR ROGER DE TRUMPINGTON, 1289.
Trumpington Church, Cambridgeshire.



A. Heaume, or Basinet. On its apex is a staple for appending the Kerchief of Plesauance, and it is furnished with a chain attached to the girdle, to enable the Knight to recover his head-piece if knocked off in the fray.

B. Coif de Mailles.

C. Ailettes.

D. Hauberk.

E. Surcoat.

F. Chausses de Mailles.

G. Genouilleres of Plate.

H. Spur with a single point or Frick spur.

Next in interest to the above are the Brasses of the time of Edward II., Sir John de Creke, at Westley Waterless, co. Cambridge; and another Sir John d'Aubernoun, who died 1327, at Stoke Dabernon. These two are the only works yet observed of an engraver scarcely less skilful than the first; and to the plate in Cambridge-shire the artist's mark is affixed by a stamp, an evidence that his craft had attained a certain degree of eminence. Of Brasses of French character, it is singular, considering our constant relations with Normandy, that a single specimen only can be pointed out. There are Brasses at Minster, in the Isle of Sheppy, of a knight and his lady, which have every appearance of being designed in France: these Brasses are of the latter part of the reign of Edward II.

It is by no means certain, as has been surmised, that any large number of the plates existing in England were engraved on the continent, and imported thence: evidence of the contrary may be taken from the general fashion of the character used in the inscriptions, as compared with that used on the continent. It is also curious that instances occur where plates have been loosened from the slabs, and on the reverse has been found work evidently foreign, and even Flemish inscriptions. This is explained by the fact that all brass plate used in England

SIR JOHN DE CREKE,
Westley Waterless, 1327.



- A. Roundels, in the form of lions' heads, serving as Epaulieres.
B. Demi-Brasarts over the sleeves of the Hauberk, with vambraces of plate under them to protect the fore-arms.
C. Cycas, over the pommel.
D. Coutes, or elbow-pieces, ornamented with lions' heads.
E. Gamboison.
F. Genouilleres.
G. Greaves or shin-pieces.

was imported, probably, from Germany, and the Low Countries, where the manufacture was carried to the greatest perfection: and as it is termed in early authorities "*Cullen plate*," Cologne may have been the principal emporium. The manufacture of brass was only introduced into England in 1639, when two Germans established works at Esher in Surrey.

HENRY DENTON,
Chaplain of Chilston Higham Ferrars church.



He relict Henricus denton quondam Canonici de Chilston
qui obiit decimo vni die mensis februarii Anno dñi
millmo CCC lxxxviii Sumus Arme pñet de ame

- | | |
|------------------------|----------------------------------|
| A. Apparel or Furura | the Amice. |
| B. Stole. | D. Chasuble or Chesible. |
| C. Manipule, or fanon. | E. Alb, with apparel at the feet |

BREAST - SUMMER,
BRESSUMER, a beam supporting the front of a building, &c., after the manner of a lintel.

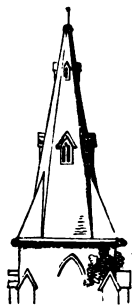
It is distinguished from a lintel by its bearing the whole superstructure of wall, &c., instead of only a small portion over an opening: thus the beam over a common shop-front, which carries the wall of the house above it, is a bressumer: so also is the lower beam of the front of a gallery, &c., upon which the front is supported.

BRIDGE, a construction with one or more open intervals under it, for the purpose of passing over a river or other space; they are of wood, iron, stone, or brick; the extreme supports of the arches at each end are called

butments or abutments; the solid parts between the arches are called piers, and the fences on the sides of the road or pathway, parapets. Bridges of stone or brick seem to have been first used by the Romans; there are remains of many of their bridges in Italy and other parts of Europe, and some traces of them have been found in this country.

BROACH, *Broche*, an old English term for a spire; still in use in some parts of the country, as in Leicestershire, where it is used to denote a spire springing from the tower without any intermediate parapet. See **SPIRE**. The term "to

broche" seems to be also used in old building accounts, perhaps for cutting the stones in the form of voussoirs.



Horley church, Derbyshire.

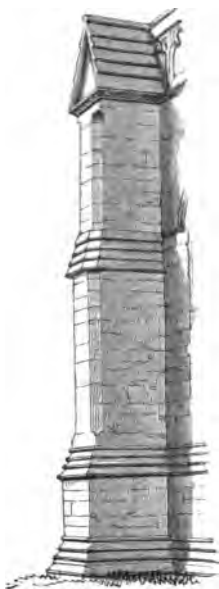


Glastonbury Abbey,
(Norman.)

BUTTRESS, a projection from a wall to create additional strength and support. Buttresses, properly so called, are not used in classical architecture, as the projections are formed into pilasters, antæ, or some other feature in the general arrangement, so as to disguise or destroy the appearance of strength and support. Norman buttresses, especially in the earlier part of the style, are generally of considerable breadth and very small projection, and add so little to the substance of the wall that it may be supposed they were used at least as much for ornament as for support: they are com-

monly not divided into stages, but continue of the

same breadth and thickness from the ground to the top, and either die into the wall with a slope immediately below the parapet, or are continued up to the parapet, which frequently overhangs the perpendicular face of the wall as much as the buttresses project in order to receive them, as at the nave of Southwell minster. Occasionally small shafts are worked on the angles of Norman buttresses, but these generally indicate that the work is late. Early English buttresses have, usually, considerably less breadth and much greater projection than the Norman, and often stand out very boldly; they are sometimes continued throughout their whole height without any diminution; but are oftener broken into stages with a successive reduction in their projection, and not unfrequently in their width also, in each; the sets off dividing the stages are generally sloped at a very acute angle: the buttresses terminate at the top either with a plain slope dying into the wall, or with a triangular head (or pediment) which sometimes stands against the parapet, sometimes below it, and sometimes rises above it, producing something of the effect of a pinnacle, as at Salisbury. The buttresses at the angles of buildings in the Early English style usually consist either of a pair, one standing on each side of the angle, or of one large square buttress entirely



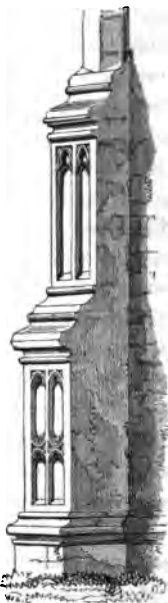
Salisbury Cathedral,
(Early English.)

covering the angle, and this is sometimes surmounted by a pinnacle, as at the east end of Battle church, Sussex; pinnacles on buttresses of other kinds in this style are very rare, and are indications that the work is late: the angles of Early English buttresses are very commonly chamfered off, and are occasionally moulded: with this style flying buttresses seem first to have been used, but they did not become common till a subsequent period. In the Decorated style the buttresses are almost invariably worked in stages, and are very often ornamented, frequently with niches, with crocketed canopies, and other carved decorations; and they very commonly, in large buildings, terminate in pinnacles, which are some-



St. Mary Magdalene, Oxford,
(Decorated.)

times of open work, forming niches or canopies for statues; with the introduction of this style the angle buttresses began to be set diagonally, as at the beautiful chapel on the south side of the church of St. Mary Magdalene, Oxford. In the Perpendicular style, the buttresses differ but little in general form and arrangement

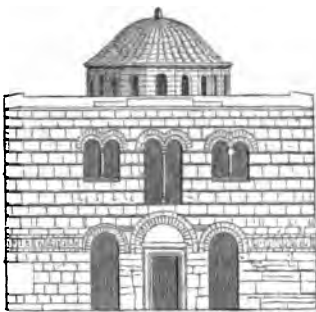


St. Lawrence, Evesham,
(Perpendicular.)

from the Decorated ; but the ornaments of the buttresses in each of the styles partook of the prevailing character of the architecture, and varied with it ; thus in the later specimens of the fifteenth century they are more frequently panelled than at any previous period, as at St. Lawrence church, Evesham, and the Divinity School, Oxford.

BYZANTINE ARCHITECTURE.

The plan of the Grecian or Byzantine churches was usually that of the Greek cross, with a large cupola rising from the centre, and semi-cupolas crowning the four arms. The arches were generally semicircular, sometimes seg-



St. Nicodemus, Athens.

mental, or of the horse-shoe form. The capitals of columns were little more than square blocks, tapered downwards, and adorned with foliage or basket work. The doorways were commonly square-headed, with a semicircular, and occasionally in later specimens, a pointed arch over the flat lintel.

CABLE-MOULDING, a bead, or torus moulding, cut in imitation of the twisting of a rope, much used in the later period of the Norman style.

CABLING, a round moulding frequently worked in the flutes of columns, pilasters, &c., in classical architecture, and nearly filling up the hollow part : they seldom extend higher than the third part of the shaft.

CALYON, flint or pebble-stone, such as is used in the eastern counties and in Sussex, and other chalk districts.

CAISSONS, a term adopted from the French for the sunk panels of flat or arched ceilings, soffits, &c.

CAMPANILE, a name adopted from the Italian for a bell tower; they are generally attached to the church, but are sometimes unconnected with it, as at Chichester cathedral, and are sometimes united merely by a covered passage, as at Lapworth, Warwickshire. There are several examples of detached bell towers still remaining, as at Evesham, Worcestershire; Berkeley, Gloucestershire; Walton, Norfolk; Ledbury, Herefordshire; and a very curious one, entirely of timber, with the frame for the bells springing from the ground, at Pembridge, Herefordshire. At Salisbury there *was* a detached campanile, a multangular building, near the north-east corner of the cathedral.

CANOPY, in Gothic architecture an ornamental projection over doors, windows, &c.; a covering over niches, tombs, &c. Canopies are chiefly used in the Decorated and Perpendicular styles, although they are not uncommon in the Early English, and may perhaps be occasionally found over the heads of figures, &c., in late Norman work. Early English canopies over niches and figures are generally simple in their forms, often only trefoil or cinquefoil arches, bowing forwards, and surmounted by a plain pediment, as on the west front of the cathedral at Wells: the canopies over tombs are sometimes of great beauty and delicacy, and highly enriched, as that over the tomb of Archbishop Gray in York Minster.

In the Decorated style, the canopies are often extremely elaborate, and are so various in their forms that it is impossible to particularize them; some of the more simple of those over figures, niches, &c., consist of cinquefoiled or trefoiled arches, frequently ogees, bowing forwards, and surmounted with crockets and finials; some are like very steep pediments with crockets and

finials on them; others are formed of a series of small feathered arches, projecting from the wall on a polygonal plan, with pinnacles between and subordinate canopies over them, supporting a superstructure somewhat resembling a small turret, or a small crocketed spire: of this description of canopy good specimens are to be seen at the sides and over the head of the effigy of Queen Philippa in Westminster abbey. The canopies over tombs in this style are often of great beauty; some consist of bold and well-proportioned arches with fine pedi-

PERPENDICULAR CANOPY.

ments over them, which are frequently crocketed, with buttresses and pinnacles at the angles, as those of Gervase Alard, at Winchelsea; of Aymer de Valence, earl of Pembroke, and Edmund Crouchback, earl of Lancaster, in Westminster abbey; and of Bishop William de Luda in Ely cathedral: many tombs of this style, when made in a wall, have an ogee arch over them, forming a kind of canopy with hanging tracery, of which good specimens may be seen in the churches of Aldworth, Berkshire, and West Horsley, Surrey.

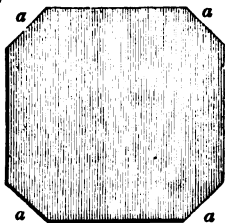
In the Perpendicular style, the canopies are more varied than in the Decorated, but in general character many of them are nearly alike in both



Merton College Chapel, Oxford.

styles; the high pointed form is not often to be met with in Perpendicular work; a very usual kind of canopy over niches, &c., is a projection on a polygonal plan, often three sides of an octagon, with a series of feathered arches at the bottom, and terminating at the top either with a battlement, a row of Tudor flowers, or a series of open carved work. The canopies of tombs are frequently of the most gorgeous description, enriched with a profusion of the most minute ornament, which is sometimes so crowded together as to create an appearance of great confusion. Most of our cathedrals and large churches will furnish examples of canopies of this style.

CANT, CANTED, a term in common use among carpenters to express the cutting off the angle of a square. "Any part of a building on a polygonal plan is also said to be *canted*, as a *canted* window, or oriel, &c. The survey of the royal palace at Richmond, taken 1649, described 'one round structure or building of freestone called 'the *canted* tower.''" *Vetusta Monumenta*, vol. ii.



CANTALIVER, a kind of bracket used to support eaves, cornices, balconies, &c., usually of considerable projection.



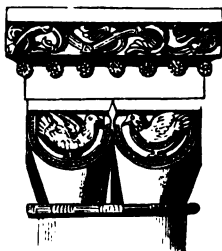
CAPITAL, CAP, the head of a column, pilaster, &c. In classical architecture, the orders have each their respective capitals, which differ considerably from each other, but their characteristics are easily distinguished; there are, however, considerable differences to be found in a few of the ancient examples, as in the Corinthian orders of the Temple of Vesta at Tivoli, and of the Choragic monument of Lysicrates at

Athens ; there are also a few capitals totally unlike those of any of the five orders, as in the Temple of the Winds, at Athens. In Norman and Gothic architecture they are endlessly diversified.

NORMAN CAPITALS.



Cassington, Oxon.



Steetley, Derbyshire.



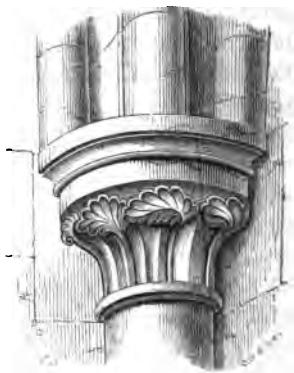
Gloucester Cathedral.



Easton, Hants.

A very common form for plain Norman capitals, especially on small shafts, is one resembling a bowl with the sides truncated, so as to reduce the upper part to a square ; there is also another form, which is extremely prevalent, very much like this, but with the under part of the bowl cut into round mouldings which stop upon the top of the necking ; these round mouldings are sometimes ornamented, but are often plain ; this kind of capital continued in use till quite the end of the style. The endless variety of forms and enrichments given to

Norman capitals when ornamented, renders it impossible to particularize them. In the early part of the style they were generally of rather short proportions, but they afterwards became frequently more elongated, and the foliage and other decorations were made of a much lighter character, approximating to the Early English.



Byland Abbey, Yorkshire.

Early English capitals are not so much diversified as Norman, although there are many varieties; they are



Hereford Cathedral.

very frequently entirely devoid of carving, and consist of suits of plain mouldings, generally not very numerous, which are deeply undercut so as to produce



Haseley, Oxon.

fine bold shadows, and there is usually a considerable plain space, or *bell*, between the upper mouldings and the necking; occasionally a series of the toothed ornament, or some other similar enrichment, is used between the mouldings: when foliage is introduced it is placed upon the bell of the capital, and, for the most part, but few if any mouldings, beyond the abacus and necking, are used with it; the

leaves have generally stiff stems; but almost always stand out very boldly, so as to produce a very striking and beautiful effect, and they are generally very well worked, and often so much undercut, that the stalks and more prominent parts are entirely detached. The character of the foliage varies, but by far the most common, and that which belongs peculiarly to this style, consists of a trefoil, the two lower lobes of which (and sometimes all three) are worked with a high prominence or swelling in the centre, which casts a considerable shadow: the middle lobe is frequently much larger than the others, with the main fibre deeply channeled in it. Occasionally animals are mixed with the foliage, but they are usually a sign that the work is late.



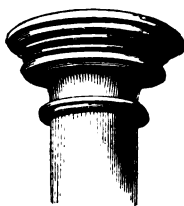
York Minster.

In the Decorated style, the capitals very often consist of plain mouldings either with or without ball-flowers or



Sandhurst Church, Kent.

other flowers worked upon the bell, though they are frequently carved with very rich and beautiful foliage;



Hampton Poyle, Oxon.

the mouldings usually consist of rounds, ogees, and hollows, and are not so deeply undercut as in the Early English style; the foliage is very different from Early English work, and of a much broader character, many of the

leaves being representations of those of particular plants and trees, as the oak, ivy, white-thorn, vine, &c., which are often worked so truly to nature as to lead to the supposition that the carver used real leaves for his pattern ; they are also generally extremely well arranged, and without the stiffness to be found in Early English foliage.

Perpendicular capitals are most usually plain, though in large and ornamented buildings they are not unfre-



Ewelme, Oxon.

quently enriched with foliage, especially early in the style, when the shafts are circular ; it is very common for the necking only, or for the



Christ Church Cloisters, Oxford.

necking, the bell, and the first moulding above it, to follow the same form, the upper mouldings being changed into an octagon ; ogees, beads, and hollows are the prevailing mouldings ; much of the foliage bears considerable resemblance to the Decorated, but it is stiffer and not so well combined, and the leaves in general are of less natural forms ; towards the latter part of the style there is very frequently a main stalk continued uninterruptedly in a waved line, with the leaves arranged alternately on opposite sides. See ABACUS.



Chapter-house, Howden, Yorkshire.

CAROL, Carrel : a small closet or enclosure to sit and read in. The term is also applied to a window, doubt-

less a bay window, and perhaps one which is rectangular on the plan.

CARTOUCH, a term adopted from the French for a tablet, either for ornament or to receive an inscription, formed in the resemblance of a sheet of paper with the edges rolled up; also applied to modillions used under a cornice.

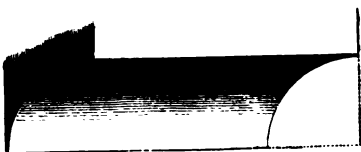
CARYATIDES, a name given to statues of women, applied instead of columns in Grecian architecture, as at the Erechtheum at Athens.

CASEMENT, a frame enclosing part of the glazing of a window, with hinges to open and shut. Also an old English name for the deep hollow moulding, similar to the scotia or trochilus of Italian architecture, which is extremely prevalent in Gothic architecture, in cornices, door and window jambs, &c., especially in the Perpendicular style, and which is frequently enriched with running patterns of foliage. See **SCOTIA**.

CAULICOLI, small volutes under the flowers on the sides of the abacus in the Corinthian capital, representing the curled tops of the acanthus stalks.



CAVETTO, a concave moulding of one quarter of a circle, used in the Grecian and other styles of architecture.



Cavetto, Theatre of Marcellus, Rome.

CEILING, the under covering of a roof, floor, &c., concealing the timbers from the room below; now usually

formed of plaster, but formerly most commonly of boarding; also the under surface of the vaulting in vaulted rooms and buildings. During the middle ages, the ceilings were generally enriched with gilding and colouring of the most brilliant kind, traces of which may often still be found in churches, though in a faded and dilapidated condition; plaster and wood ceilings under roofs are often made flat, as at Peterborough cathedral and St. Alban's abbey, but they frequently follow the line of the timbers of the roof, which are sometimes arranged so as to give the shape of a barrel vault, especially in Early English and Decorated work.

The ceiling in churches immediately over the Altar, and occasionally also that over the roodloft, is sometimes richly ornamented, while the remainder is plain, as at Ilfracombe, Devon. This custom continued as late as to the time of Charles II., and a specimen of that age may be seen at Islip, Oxon.

CENTERING, CENTRE, the temporary support placed under vaults and arches to sustain them while they are in building, usually a frame of wood work. In Norman architecture, in which the vaulting is constructed with rough unhewn stones, the centering was covered with a thick layer of mortar before the masonry was built upon it, in which the stones were embedded, so that when the centering was removed it remained adhering to the under surface of the vault, and exhibiting an exact impression of the boards on which it was spread: numerous examples of this kind of construction are to be found in Norman buildings in all parts of the kingdom.

CENTRY-GARTH, a burying-ground: evidently a corruption of Cem't'ry.

CHALICE, the cup used for the wine at the celebration of the Eucharist. In early ages the chalice was commonly made of glass or wood, occasionally of gold or silver, with a representation frequently of the Good Shepherd carrying the lost sheep on His back. Especial care was taken that the brim of the chalice should not turn down.



Chichester Cathedral.

In the Council of Rheims, held under Leo III., A.D. 847, the use of wood or glass for the chalice and paten is expressly forbidden, and they are commanded to be of gold or silver. (Canon 45.) That this prohibition did not originally exist is clear from the preceding canon, c. 44, and is sufficiently shewn by Bingham, who mentions also that "in one of our own Synods here in England, the Synod of Calcuth, in Northumberland, an. 787, there is a canon which forbids the use of horn cups in the celebration of the Eucharist, which seems to imply that they were in use before."



Corpus Christi College, Oxford.

CHAMBER, a room, or apartment, distinguished from the hall, chapel, &c. The *great chamber* usually adjoined, or was contiguous to the hall, and answered to the modern drawing room, or *withdrawing* room. The Latin term *camera* is used to signify a suite of rooms; the camera of an abbot or prior means his suite of lodgings in the establishment.

CHAMFER, CHAMPFER, an artis or angle which is slightly pared off is said to be chamfered : a chamfer resembles a *splay*, but is much smaller, and is usually taken off equally on the two sides ; it applies to wood-work as



Eston Ch. Rutland.



Abbey Barn, Glastonbury.



Courtledge, Godmersham, Kent.

well as stone. In the Early English and Decorated styles, more especially in the former, chamfers have frequently ornamental terminations of several kinds, some of which are sufficiently marked to be characteristic of the date of the architecture, and they are more varied and produce a stronger effect than might be expected in such minute features. The angles of Early English buttresses are very commonly chamfered.



Warmington, Northants.

CHAMPE, CHAMP, the field or ground on which carving is raised.

CHANCEL, the choir or eastern part of a church appropriated to the use of those who officiate in the performance of the services, and separated from the nave and other portions in which the congregation assemble by a

screen (*cancellus*), from which the name is derived. The term is now generally confined to parish churches, and such as have no aisle or chapels round the choir. In some churches, in addition to the principal chancel, there are others at the ends of the side aisles, &c. See CHOIR.

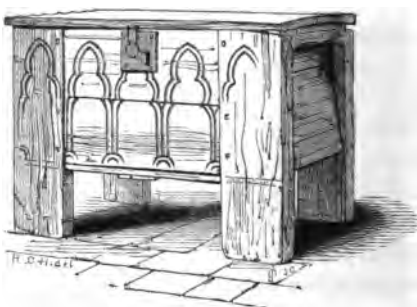
CHANTRY, an ecclesiastical benefice or endowment to provide for the chanting of masses; it was very commonly a testamentary bequest, the testator also directing a chapel to be built, often over the spot where he was buried, in which the masses were to be celebrated for the especial benefit of the souls of himself and others named in his will; hence the term has come to be sometimes applied to the chapel itself. The founding and endowing of these private chantry chapels was a very common practice among the wealthy classes previous to the Reformation, as is shewn by the many examples of them still to be found in our churches, but the greatest numbers were in the abbeys and other religious establishments, in which it was considered a privilege to be buried, and where sepulture was not very easily to be obtained except by some such beneficial offering; they are found in various situations, frequently with the tomb of the founder in the middle of them, as at Fyfield, Berks, and are generally enclosed with open screenwork; sometimes they are external additions to a church, but very often, especially in cathedrals and large churches, they are complete erections within it: many of those of late Perpendicular date are most lavishly enriched with mouldings and sculpture in all their parts, and some have been brilliantly painted and gilt. Most of our cathedrals and abbey churches contain specimens of these chapels, as Winchester, Wells, St. Alban's, &c.

CHAR, or CHARE, to hew, to work: CHARRED stone, hewn stone. The will of Henry VI. orders the chapel -

of his new college in Cambridge to be "*vawted and chare-roffed*;" that is, the whole roof to be of wrought stone; not with ribs of wrought stone only, filled up with rough stone plastered, as was often practised. This word may, however, perhaps mean only waggon roofed; *Chare* is a covered vehicle, the roof of which was at that time always tilted.

CHEST. Among our ancestors chests appear to have been very important pieces of furniture, serving as receptacles for every kind of goods that required to be kept with any degree of care; they were also placed in churches for keeping the holy vessels, vestments, &c., and many of them still remain. The oldest chests known to exist are of Early English date, as at Climping church, Sussex, and Stoke Dabernon, Surrey; there are also others nearly or quite as old at Graveney and Saltwood in Kent;


the latter of these is very highly enriched on the front with panels, tracery, and carving, and is by far the most ornamented of



Graveney Kent.

any of this date. Of Decorated chests there are many examples, as in the churches at Brancepeth, Durham; Haconby, Lincolnshire; St. Mary Magdalene, Oxford; Faversham and Wittersham, Kent; they are usually highly ornamented with panelling and carving, which, both in this and the preceding style, are commonly con-

fined to the front; but at Huttoft, in Lincolnshire, is a fine Decorated chest with all the four sides panelled, those on the front being richer than the others. Perpendicular chests are also to be found in various places, as at St. Michael's, Coventry; Oxford chapter-house; St. Mary the Great, Cambridge, &c.; they in general differ but little from those of the Decorated style, except in the character of their ornaments; at Harty chapel in Kent is a chest of Perpendicular date, with the representation of two armed knights tilting carved on the front. Some of the old chests found in this country are evidently of foreign workmanship, and "Flanders chests" are frequently mentioned in ancient documents; there is a fine example of this kind in the church at Guestling, in Sussex, which has the front and ends very richly panelled. As Gothic architecture lost its purity, chests gradually degenerated into the plain boxes which are now placed in our churches to receive the registers; however, for a considerable time they continued to retain a certain degree of ornament, and were occasionally highly enriched, though in no very chaste style, as at King's Stanley, Gloucestershire, while in houses they were superseded by more convenient articles of furniture.

CHEVRON, a moulding also called zigzag, characteristic of Norman architecture;  but sometimes found with the pointed arch during the period of transition from the Norman style to the Early English.

CHIMNEY, this term was not originally restricted to the shaft of the chimney, but included the fireplace. There does not appear to be any evidence of the use of chimney-shafts in England prior to the twelfth century.

In Rochester castle, which is in all probability the work of W. Corbyl, about 1130, there are complete fireplaces with semicircular backs, and a shaft in each jamb supporting a semicircular arch over the opening, which is enriched with the zigzag moulding; some of these project slightly from the wall; the flues, however, go only a few feet up in the thickness of the wall, and are then turned out at the back, the apertures being small oblong holes. At Castle Hedingham, Essex, which is of about the same date, there are fireplaces and chimneys of a similar kind. A few years later, the improvement of carrying the flue up through the whole height of the wall appears; as at Christ Church, Hants; the keep at Newcastle; Sherborne castle, Dorsetshire; Conisborough castle, Yorkshire; and Boothby Pagnel, Lincolnshire. The early chimney-shafts are of considerable height, and circular; afterwards they assumed a great variety of forms, and during the fourteenth century they are frequently very short. Previous to the sixteenth century the shaft is often short and not unfrequently

terminated by a spire or pinnacle, usually of rather low proportions, having apertures of various forms under, and sometimes in it, for the escape of the smoke.



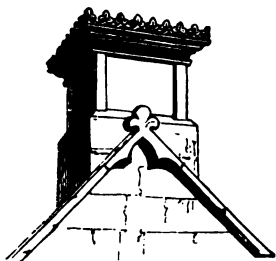
Chepstow Castle.



Burford, Oxon.

There are also taller shafts of various forms, square, octangular, or circular, surmounted with a cornice, forming

a sort of capital, the smoke issuing from the top. In the fifteenth century the most common form of chimney-shafts



Sherborne, Dorset.



Tisbury, Wilt.

is octangular, though they are sometimes square: the smoke issues from the top, unless, as is sometimes the case, they terminate in a spire. Clustered chimney-shafts do not appear until rather late in the fifteenth century; afterwards they became very common, and were frequently highly ornamented, especially when of brick.

CHOIR, Quire, that part of the church, eastward of the nave, in which the services are celebrated, in Roman Catholic countries appropriated to the priests and others who assist at them, also called chancel: it is separated from the other parts of the building in which the congregation assemble by a screen, which is usually of open work. In large churches there is generally an aisle at the sides of the choir, which is sometimes continued across the east end of the building so as to surround it, especially in churches which have polygonal or semicircular terminations, like many of the continental cathedrals: it is always raised at least one step above the nave, and in strictness does not extend further eastward than the steps leading up to the Altar where the pres-

bytery or sanctuary begins, but this distinction is by no means adhered to, and the term choir is very generally applied to the whole space set apart for the celebration of the services of the church, including the presbytery. The sides of the choir are fitted up with seats or stalls, of which, in large buildings, there are generally two or three rows rising a step or two in succession above each other, examples of which are to be seen in our cathedrals and many large churches, as at Winchester; Henry the Seventh's chapel, Westminster; Manchester; Nantwich, Cheshire, &c. See CHANCEL.

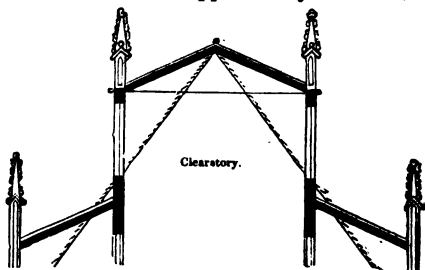
CHYMOL, *Gemell*, a hinge, anciently and still called in the eastern counties a gimmer.

CINCTURE, a ring or fillet on the top and bottom of the shaft of a column.

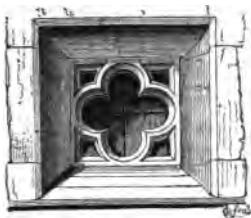
CINQUEFOIL, an ornamental foliation or feathering used in the arches of the lights and tracery of windows, panellings, &c., also applied to circles, formed by projecting points or cusps, so arranged that the intervals between them resemble five leaves. It is remarkable that in the French styles of Gothic architecture cinquefoil feathering is very rarely used. See CUSP.



CLEARSTORY, *Clere-story*, an upper story, or row, of windows in a Gothic church, tower, or other erection rising clear above the adjoining parts of the build-



ing. In churches it appears to have been adopted as a means of obtaining an increase of light in the body of the building ; but the windows are not unfrequently so small that they serve this purpose very imperfectly.



Witney, Oxfordshire.



Stanton St. John's, Oxfordshire.

Numerous churches exist both in the Norman and in each of the later styles of Gothic architecture, in which the clearstory is an original feature ; many instances also occur in which it is evidently a subsequent addition to the original design, especially when the high pitched roofs (which frequently included the body and aisles in a single span) have given way to flat ones, the walls having been raised over the arches of the nave to receive the clearstory windows.

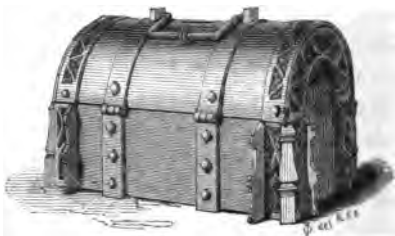
CLOISTER, a covered ambulatory forming part of a monastic or collegiate establishment, by the other buildings of which it is surrounded ; the cloisters are always contiguous to the church, and are arranged round three or four sides of a quadrangular area, with numerous large windows looking into the quadrangle, which frequently, if not always, were glazed ; the walls opposite to these have no openings in them except the doorways communicating with the surrounding buildings. The cloisters were appropriated for the recreation of the inmates of the establishment, who also sometimes used them as places of study, for which purpose they occasionally had

cells or stalls on one side, as at Gloucester, and at Durham there were such stalls called Carrols; they likewise served as passages of communication between the different buildings, and they appear to have been generally used as places of sepulture: they are often covered with rich stone vaulting, and there is frequently a lavatory in them, and a stone bench along the wall opposite to the windows. The term cloister is also sometimes used as a general name for a monastery.

CLOSET, a small chamber or private room.

COB-WALL, a wall built of unburnt clay, mixed with straw. This material is still used in some parts of the country for cottages and outbuildings, and was formerly employed for houses of a better description: it is supposed also to be the material of which the domestic edifices of the ancients, including even the Greeks and Romans in their most civilized period, were chiefly built.

COFFER, a deep panel in a ceiling: the same as a **CAISSON**. The term is also applied to a casket for keeping jewels or other precious goods, and sometimes to a chest. Both coffers and chests were occasionally made of iron. See **CHEST**.

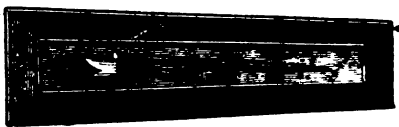


Coffer in the possession of Walter Long, Esq., Hasleley, Oxon.

COFFIN, it does not come within the scope of this work to give any account of the coffins or sarcophagi of any of the nations of antiquity.

The slight wooden case in which bodies are now interred appears to be of comparatively recent origin; in earlier ages the graves were sometimes lined with slabs

of stone, but usually a stone coffin formed of a single block was used, and the body placed in it, either enveloped in grave clothes or clad in some particular dress; ecclesiastics were generally buried in the habit of the order to which they belonged, the dignitaries of



Bishop Ralph, 1188, Chichester Cathedral.

the Church frequently in their official robes and accompanied with the ensigns of their office, and sovereigns in their robes of state. Numerous stone coffins exist which appear to be as old as the eleventh and twelfth centuries; they are formed of a single block of stone hollowed out to receive the body, with a small circular cavity at one end to fit the head, and they are usually rather wider at this end than at the other; there are generally one or more small holes in the bottom to drain off the moisture arising from the body as it decayed: these coffins were never buried deeply in the ground; very frequently they were placed close to the surface, so that the lid was visible, and when within a church, formed part of the paving; sometimes, in churches, they were placed entirely above the ground, and thus became the originals of Altar-tombs: the lids were either coped or flat, and were very frequently sculptured with crosses of various fashions, and other ornaments.

COILLON, **COIN**, the angle of a building: used also for the machicolation of a wall. See **QUOIN**.

COLLAR, or **COLLAR-BEAM**. See **BEAM** and **TRUSS**.

COLUMN, a round pillar; the term includes the base, shaft, and capital: in Grecian and Roman architecture the proportions are settled, and vary according to the

order. The term is also sometimes applied to the pillars or piers in Norman and Gothic architecture.

COMPASS-ROOF, an open timber roof: it is more commonly called a **SPAN-ROOF**, meaning that the roof extends from one wall to the other, with a ridge in the centre, as distinguished from a *lean-to*, &c.

COMPASS-WINDOW, a bay-window, or oriel.

COMPOSITE ORDER, called also Roman, being invented by that people, and composed of the Ionic, grafted upon the Corinthian; it is of the same proportion as the Corinthian, and retains the same general character, with the exception of the capital, in which the Ionic volutes and echinus are substituted for the Corinthian caulicoli and scrolls. It is one



of the five orders of classic architecture, when five are admitted, but modern architects allow of only three, considering the Tuscan and the Composite as merely varieties of the Doric and Corinthian.

CONFESSIONAL, the recess or seat in which the priest sits to hear the confession of penitents. On the continent confessionals are usually slight wooden erections of modern date, resembling sentry-boxes enclosed with panelling, having a door in front for the priest to enter, and a latticed window in one or both of the sides for the penitents to speak through. It is not known what kind of confessional was used in this country previous to the

Reformation, nor is there any thing to be found in any of our churches that can be regarded as evidence of what its nature was.

CONSOLE is strictly the French term for a bracket, or for the ancones, but it is commonly used by English authors also for a bracket or corbel of any kind in classical architecture. There is an example in the palace of Diocletian at Spalatro, ornamented with a small zigzag or chevron, a decoration generally supposed to be peculiar to the Norman style, but which here occurs in late and debased Roman.



Console, Palace of Diocletian.

COPING, the covering course of a wall, either flat or sloping on the upper surface, to throw off water: sometimes called also **CAPPING**.

CORBEL, a term peculiar to Gothic architecture, denoting a projecting stone or piece of timber which supports a superincumbent weight. Corbels are used in a great variety of situations, and are carved

and moulded in various ways according to the taste of the age in which they are executed; the form of a head was



Corbel, West Clandon, Surrey.



Broadwater, Sussex.

very frequently given to them in each of the styles, from Norman to late Perpendicular, especially when

used under the ends of the weather-mouldings of doors and windows, and in other similar situations.

CORBEL-TABLE, a row of corbels supporting a parapet or cornice, usually having small arcs between them.



Corbel-table, St. Peter's, Oxford.

CORBIE-STEPS, a Scotch term for the steps up the sides of a gable: they are frequently found on old houses, particularly in Flanders, Holland, and Germany, and produce a very picturesque effect.

CORINTHIAN ORDER, the lightest and most ornamental of the three Grecian orders.

“The capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet, and apophyses, all of which are measured with the shaft, then a bell and horned abacus. The bell is set round with two rows of leaves, eight in each row, and a third row of leaves supports eight small open volutes, four of which are under the four horns of the abacus, and the other four, which are sometimes interwoven, are under the central recessed part of the abacus, and have over them a flower



or other ornament. These volutes spring out of small twisted husks, placed between the leaves of the second row, and which are called caulicoles. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of indenting the leaves, which are called from these variations, acanthus, olive, &c. The column including the base of half a diameter, and the capital, is about ten diameters high.”—*Rickman*, p. 26.

The base, which is considered to belong to this order, resembles the Attic, with two scotiæ between the tori, which are separated by two astragals: the Attic base is also frequently used, and other varieties sometimes occur.

The entablature of this order is frequently very highly enriched, the flat surfaces, as well as the mouldings, being sculptured with a great variety of delicate ornaments. The architrave is generally formed into two or three faces or faciæ; the frieze in the best examples is flat, and is sometimes united to the upper fillet of the architrave by an apophyges: the cornice has both modillions and dentils.

CORNICE, the horizontal moulded projection terminating a building, or the component parts of a building, In classic architecture each of the orders has its peculiar cornice.

In the Norman style of architecture, a plain face of parapet, slightly projecting from the wall, is frequently used as a cornice, and a row of blocks is often placed under it, sometimes plain, sometimes moulded or carved into heads and other ornaments, when it is called a corbel-table: these blocks very commonly have a range of small arches over them, as at Southwell minster, Peterborough cathedral, &c.: a small plain string is also sometimes used as a cornice.

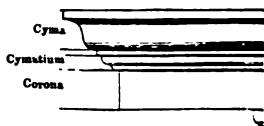
In the Early English style, the corbel-table continued in use as a cornice, but it is generally more ornamented

than in the Norman, and the arches are commonly trefoils and well moulded ; the blocks, also, are more delicately carved, either with a head or some other ornament characteristic of the style, and if there are no arches above them they often support a suit of horizontal mouldings ; sometimes there is a range of horizontal mouldings above the arches of the corbel-table, and sometimes the cornice consists of mouldings only, without any corbel-table. The hollow mouldings of the cornice are generally plain, seldom containing flowers or carvings, except the toothed ornament.

In the Decorated style, the cornice is usually very regular ; and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it : in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c., there are frequently heads, and the cornice almost filled with them : other varieties of cornice may also be occasionally met with in this style.

In the Perpendicular style, the cornice is often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep : in plain buildings, the cornice-mouldings of the preceding style are much adhered to ; but it is more often ornamented in the hollow with flowers, &c., and sometimes with figures, as at Magdalene college, Oxford, and grotesque animals, of which the churches of Gresford and Mould, in Flintshire, afford curious examples. In the latter end of this style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples : and the angels so profusely introduced in the later rich works are a sort of cornice ornaments.

CORONA, the lower member, or drip, of the projecting part of a Classic cornice: the horizontal under surface of it is called the soffit. The term Corona is also applied to the apse or semicircular termination of the choir, and is the name most commonly used by ecclesiastical writers. Hence probably the term Becket's Crown, at Canterbury.



COUPLE-CLOSE, a pair of spars of a roof; also used by heralds as a diminutive of the chevron.

COURSE, **Cors**, a continuous range of stones or bricks of uniform height in the wall of a building.

COVIE, **COVEY**, a pantry.

CREDENCE, called also the Prothesis: the small table at the side of the Altar, or Communion-table, on which the bread and wine were placed before they were consecrated. This was a very early custom in the Church, but in many instances the place of the credence-



Chipping-Warden, Northamptonshire.

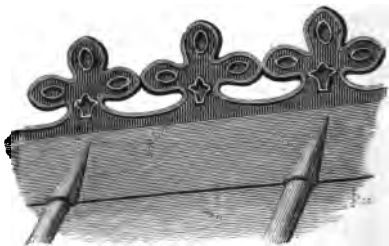
table was supplied by a shelf across the fenestella or niche in which the piscina is placed: this shelf was either of wood or stone, and is to be found in many of our churches. The word also signifies a buffet, cupboard, or sideboard, where in early times the meats were tasted before they were served to the guests, as a precaution against poison.

CRENELLE, **Meruel**, this term appears sometimes to

signify a battlement, but it usually means the embrasures of a battlement, or loopholes and other openings in the walls of a fortress through which arrows and other missiles might be discharged against assailants; the adjective crenellated, when applied to a building, signifies provided or fortified with crenelles as a means of defence.

CREST, the ornamental finishing which surmounts a screen, canopy, or other similar subordinate portion of a building, whether a battlement, open carved work, or other enrichment: a row of Tudor-flowers is very often used in late Perpendicular work. The coping stones on the parapet and other similar parts of a Gothic building, likewise called the capping or coping. The finials of gables and pinnacles are also sometimes called crests.

CREST-TILES, tiles to cover the ridge of a roof upon which they fit on the principle of a saddle, now called corruptly *crest-tiles*, and *crease-tiles*; they were formerly sometimes made with a row of orna-



Exeter Cathedral.

ments, resembling small battlements or Tudor-flowers, on the top, and glazed, and still are so occasionally, but in general they are quite plain. Sometimes these ornaments were formed in lead when the ridge of the roof was covered with that material, as at Exeter cathedral.

CROCKETS, projecting leaves, flowers, or bunches of foliage, used in Gothic architecture to decorate the angles of spires, canopies, pinnacles, &c.; they are

also frequently found on gables, and on the weather-mouldings of doors and windows, and in other similar situations: occasionally they are used among vertical mouldings, as at Lincoln cathedral, where they run up the mullions of the windows of the tower, and the sides of some of the arches, but they are not employed in horizontal situations. They are used in suits, and are placed at equal distances apart: the varieties are innumerable. The earliest crockets are to be found in the Early English style; they usually consist either of small leaves on rather long stalks, or bunches



Southwell Minster.

of leaves curled back something like the head of a Bishop's pastoral crook, as at the east end of Lincoln cathedral, and the tomb of Archbishop Gray, in York minster: they were not used till late in this style. Decorated crockets vary considerably; sometimes they are single leaves of the vine, or some other tree, either set separately, as on the tomb of Walter de Merton in Rochester cathedral, and the sedilia of Merton College chapel, Oxford, the stalls of Chichester cathedral, &c., or springing from a continued stalk; but the most usual form is that of a broad leaf with the edges attached to the moulding on which it is placed, and the middle part



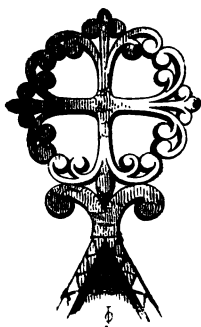
Crick, Northamptonshire.

and point raised. In the Perpendicular style this is the most prevalent form, but they are not unfrequently made like flat square leaves, which are united with the mouldings by the stalk and one edge only. In a few instances, animals and figures are used in place of crockets, as in Henry the Seventh's chapel, &c.

CROSS, the usual symbol of the Christian religion. As an architectural ornament in churches and religious edifices it was almost always placed upon the points of the gables, the form varying considerably according to the style of the architecture and the character of the building; many of these crosses are extremely elegant and ornamental; it was also very frequently carved on grave stones, and was introduced in various ways among the decorations of churches. A small cross (which was often a crucifix) was placed upon the Altar, and was usually of a costly material, and sometimes of the most elaborate workmanship enriched with jewels: crosses were also carried in religious processions upon long staves. A large cross, called the rood, was placed over the entrance of the main chancel in every church. It was formerly the custom in this kingdom, as it still is in Roman Catholic countries, to erect crosses in cemeteries, by the road side, and in the market places and open spaces in towns and villages, of which numerous examples remain, though with the exception of the market crosses, most of them are greatly defaced: those in



Merton College Chapel.



Warmington, Northants.

cemetries and by the way side were generally simple structures, raised on a few steps, consisting of a tall shaft, with sometimes a few mouldings to form a base, and a cross on the top; in some instances they had small niches or other ornaments round the top of the shaft below the cross: the village crosses appear generally to have been of the same simple description, but sometimes they were more important erections: market crosses were usually polygonal buildings with an open archway on each of the sides, and vaulted within, large enough to afford shelter to a considerable number of persons; of these good examples remain at Malmsbury, Salisbury, Chichester, Glastonbury, &c. Crosses were also erected in commemoration of remarkable occurrences, of which Queen Eleanor's crosses are beautiful examples; these are memorials of the places at which her corpse rested each night on its journey to London for interment.

The cross was a favourite form for the plan of churches, and great numbers are built in this shape. When the four arms of a cross are all of equal length, it is called a Greek cross; when one is longer than the rest, or when the two opposite arms are longer than the other two, it is a Latin cross.

CROSS-SPRINGERS, the transverse ribs of a groined roof.

CROUDS, or SHROUDS, the crypt of a church; as that in old St. Paul's, otherwise called St. Faith's church.

CROZIER, the pastoral staff of a bishop or mitred abbot, which has the head curled round something in the manner of a shepherd's crook. The crozier of an archbishop is surmounted by a cross, but it was only at a comparatively late time, about the twelfth century, that the archbishop laid aside the pastoral staff to assume the cross as an appropriate portion of his personal insignia. These in-

signia were often of the most costly description. Croziers were usually buried with bishops and abbots as ensigns of their office, and are occasionally found on opening their graves: these were sometimes of inferior materials and workmanship, and appear to have been provided expressly for the purpose of interment; but the real crozier, of most elaborate workmanship, was in earlier times very commonly placed in the grave.

CRYPT, a vault beneath a building, either entirely or partly under ground. Crypts are frequent under churches; they do not in general extend beyond the limits of the choir or chancel and its aisles, and are often of very much smaller dimensions: they are carefully constructed and well finished, though in a plainer style than the upper parts of the building, and were formerly used as chapels, and provided with Altars and other fittings requisite for the celebration of religious services: they were also used as places of sepulture. It sometimes happens that the crypt under a church is older than any part of the superstructure, as at York, Worcester, and Rochester cathedrals. One of the most extensive crypts is that under Canterbury cathedral; in smaller churches good examples may be seen, at Hythe, Kent; Repton, Derbyshire; St. Peter's-in-the-East, Oxford, &c. &c.

CULLIS, ~~Coulisse~~, a gutter, groove, or channel.

CUPBOARD, the old name for what is now called the sideboard: it stood in the hall, and appears, during dinner, to have served precisely the same purpose as the modern sideboard, the plate, &c., being placed upon it; sometimes it was covered with a cloth.

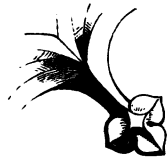
CUPOLA, a concave ceiling, either hemispherical or of any other curve, covering a circular or polygonal area; also a roof, the exterior of which is of either of these forms, more usually called a dome.

CUSPS, the projecting points forming the featherings or foliations in Gothic tracery, arches, panels, &c.; they came into use during the latter part of the Early English style, at which period they were sometimes worked with a small leaf, usually a trefoil, on the end. When first introduced, the cusps sprung from the flat under surface

or soffit of the arch entirely independent of the mouldings, and this method was sometimes followed in Decorated work; but they very soon began to be formed from the inner moulding next the soffit (usually either a splay or a hollow,) and this continued to be the general practice until the expiration of Gothic architecture.

In the Decorated and Perpendicular styles, they were

frequently ornamented at the ends, either with heads, leaves, or flowers, and occasionally with animals. A few varieties in the mode of forming cusps may occasionally be met with; in the chancel of Solihull church, Warwickshire, which is of early Decorated date, the arcs of the feather-



Screen, Lincoln Cathedral.



Crosby Hall.



Solihull.



St. George's Chapel, Windsor.

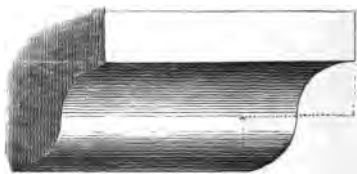
ings, instead of uniting in a point in the usual way,

terminate in small curls: also at the bay windows in the hall of Eltham palace, Kent, which is late Perpendicular work, is another variety.

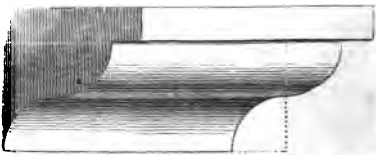


CYLINDRICAL VAULT, called also a *Cusp*, *Eltham Palace*. wagon-head, barrel, or cradle vault. A vault without groins resting on two parallel walls; in strictness it should, as the name implies, be in the form of a segment of a cylinder, but the term is applied also to pointed vaults of the same description. This kind of vaulting was used by the Romans, and also by the builders in the middle ages, though but seldom after the expiration of the Norman style, and not very frequently even during that period. One of the best and oldest examples in this country is that in the chapel in the White Tower of London; there is also a good example of late date in the vestibule of Henry the Seventh's chapel.

CYMA, an undulated moulding, of which there are two kinds: *cyma recta*, which is hollow in the upper part, and round in the lower; and *cyma reversa*, called also the *ogee*, which is hollow in the lower part, and round in the upper. The term *cyma*, without an adjective, is always considered to mean a *cyma recta*. It is usually the upper member of Grecian and Roman en-



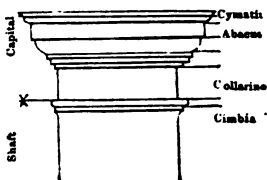
Cyma recta. Theatre of Marcellus, Rome.



Cyma reversa or *Ogee*. Temple of Antoninus and Faustinus, Rome.

tablatures, excepting in the Tuscan and Doric orders, and in classical architecture is very rarely used in any but a horizontal position, except over pediments. In the Norman style this moulding is not very often met with, but in Gothic architecture it is in fact frequent, especially in doorways, windows, archways, &c., but the proportions are generally very different from those given to it by the ancients, and it is called an ogee.

CYMATIUM, this is not easy to define, but it may be called a capping moulding to certain parts and subdivisions of the orders in classic architecture; the projecting mouldings on the upper part of the architrave, (except in the Doric order, where it is denominated *tenia*.) the corresponding moulding over the frieze, and the small moulding between the corona and cyma of the cornice, are each called by this name; the small moulding, also, which runs round the upper part of the modillions of a cornice is their cymatium: and



the upper moulding of the abacus of the Roman Doric capital is likewise so called; the upper mouldings which serve as a cornice to pedestals, have occasionally the same name.

DADO, the solid block or cube forming the body of a pedestal in classical architecture, between the base-mouldings and cornice: an architectural arrangement of mouldings, &c., round the lower part of the walls of a room, resembling a continuous pedestal.

DAIS, ~~Des~~, ~~Dese~~, the origin of this term is involved in obscurity, but it is very probably derived from the French, and, if so, the primitive meaning would be a canopy. The word is variously spelt by old authors,

and variously used : it is applied to the chief seat at the "high board," or principal table, in a baronial hall, also to the principal table itself, and to the raised part of the floor on which it was placed ; this raised space extended all across the upper end of the hall, and was usually but one step above the rest of the floor ; at one end, and sometimes at both ends, was a large bay window ; the high table stood across the hall, the chief seat being in the middle of it, on the upper side next the wall, which was usually covered with hangings of tapestry or carpeting, but in the hall of the archbishop of Canterbury's palace, at Mayfield, Sussex, are the remains of the chief seat in stone work ; it is of Decorated date, and appears to have resembled a stall projecting from the wall ; the back is covered with diapering : these seats very frequently, and in all probability generally, had a canopy over them. The hall being the apartment used during the middle ages on occasions of state and ceremony, the term dais became general for a seat of dignity or judgment.

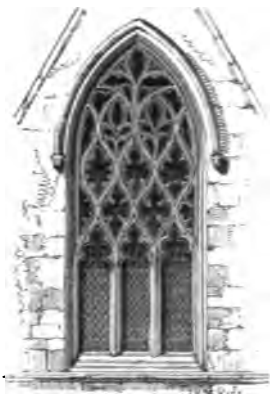
DAYS, the bays or lights of a window ; the spaces between the mullions.

DEARN, or **DERN**, a door-post, or threshold. The word is frequently used in the northern counties.

DECASTYLE, a portico of ten columns in front.

DECORATED STYLE OF GOTHIC ARCHITECTURE (Rickman). This style exhibits the most complete and perfect development of Gothic architecture, which in the Early English style was not fully matured, and in the Perpendicular began to decline. The most prominent characteristic of this style is to be found in the windows, the tracery of which is always either of geometrical figures, circles, quatrefoils, &c., as in the earlier instances, or flowing in wavy lines, as in the later ex-

amples: the forms and proportions of the windows differ very considerably; when the heads are pointed, the arches are, perhaps, most usually equilateral, although abundant instances are to be found in which arches of different proportions are used; sometimes they are segmental and pointed segmental, sometimes, especially in Northamptonshire, they are ogees, and not unfrequently the heads are perfectly flat. There are also some very fine circular windows of this style, as in the south transept at Lincoln cathedral. The doorways of this style have frequently a close resemblance to those of the Early English, and are chiefly distinguished by the ornaments. Sometimes a series of niches, with figures in them, is carried up the sides and round the heads of the doorways; and sometimes foliated tracery, hanging free from one of the outer mouldings of the arch, is used in doorways, monumental recesses, &c.; these have a very elegant effect, but occur usu-



Christ Church, Oxford.



Walpole St. Andrew's, Norfolk.

ally in rich specimens only. A weather-moulding, or dripstone, is generally used over the heads of doorways, windows, niches, &c., the ends of which are supported on corbel heads, or bosses of foliage, or are returned in various ways; this is not unfrequently formed into an ogee and crocketed, and surmounted with a finial so as to become a canopy, (see woodcut, Walpole St. Andrew's, p. 85,) and sometimes it is formed into a triangular canopy, or a triangular canopy is placed above the weather-moulding; this arrangement is exceedingly common in this style, and not very prevalent in either of the others. The pillars in rich buildings are either of clustered shafts, or moulded; in plainer buildings they are usually either octagonal or circular; when of clustered shafts the plan of the pillar very frequently partakes of the form of a lozenge: the capitals are either plain or enriched with foliage, which, like most of the ornaments in this style, is usually very well executed. Niches are very freely used, either singly, as on buttresses, &c., or in ranges, so as to have the effect of a series of deeply sunk panels, and both are usually surmounted by crocketed canopies. The mouldings of the Decorated style generally consist of rounds and hollows separated by small fillets, and are almost always extremely effective, and arranged so as to produce a very pleasing contrast of light and shade; the hollows are frequently enriched with running foliage, or with flowers at intervals, particularly the ball-flower, and a flower of four leaves, which succeeded the toothed orna-



Four-leaved flower.



Ball-flower.

ment of the preceding style; this is often carved with a bold projection and produces a very fine effect, as on the outside of some of the windows at Kingsthorpe church, Northamptonshire. The Decorated style prevailed throughout the greater part of the fourteenth century; it was first introduced in the reign of Edward I., some of the earliest examples being the celebrated crosses erected to the memory of Queen Eleanor, who died in 1290; but it was in the reigns of his successors, Edward II. and III., that this style was in general use.

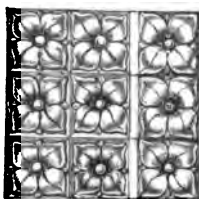
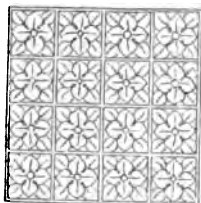
DEGREES, steps or stairs. See **GREES**.

DENTELS, **DENTILS**, ornaments resembling teeth, used in the bed-moulding of Ionic, Corinthian, and Composite cornices.



DIAGONAL RIB, a rib crossing a bay or compartment of a vault diagonally from the opposite angles.

DIAPER-WORK, **DIAPERING**, an ornament of flowers applied to a plain surface, whether carved or painted; if carved, the flowers are entirely sunk into the work below the general surface; they are usually square, and placed close to each other, but occasionally other arrangements are used, as at Canterbury cathedral; this kind of decoration was first introduced in the Early English style, in which it was sometimes applied to large spaces, as in Westminster abbey and Chichester cathedral; in the Decorated style it was also extensively used, as in the chapter-house, Canterbury, St. Mary's chapel, Ely



Monument of William de Valence,
Westminster.

cathedral, the tomb of Gervase Alard, at Winchelsea, the parapet of Beverley minster. In the Perpendicular style diapering was used only as a painted ornament, and as no attention has been paid to the preservation of such decorations, but few specimens remain ; some portions of a pattern of beautiful flowing foliage may be seen at the east end of the Lady-chapel in Gloucester cathedral ; this kind of work was executed in the most brilliant colours combined with gilding ; it was employed in the Decorated as well as in the Perpendicular style, and probably also in the Early English, but no examples can be referred to of that period.

DIASTYLE, an arrangement of columns in Grecian and Roman architecture in which the inter-columniation or space between them is equal to three, or according to some, four diameters of the shaft.

DISCHARGING ARCH, called also Relieving Arch ; an arch formed in the substance of a wall, to relieve the part which is below it from the superincumbent weight : they are frequently used over lintels and flat-headed openings.

DOME, a cupola ; the term is derived from the Italian, *duomo*, a cathedral, the custom of erecting cupolas on those buildings having been so prevalent that the name dome has, in the French and English languages, been transferred from the church to this kind of roof. See **CUPOLA**.

DOORWAY, **DOOR**, the entrance into a building, or into an apartment of a building. Among the ancients doorways were usually rectangular in form, though occasionally the opening diminished towards the top, until architecture became corrupted in the latter times of the Roman empire, when they were sometimes arched ; when not arched they generally had a suit of mouldings, called

an architrave, running round them, and there were often additional mouldings over the top supported by a large console or truss at each end. The doors were of wood, or metal, and occasionally of marble, panelled, and frequently, if not always, turned on pivots working in sockets.

In the architecture of the middle ages doorways are striking and important features, and afford in the character of their mouldings and ornaments clear evidence of the styles to which they belong. In the style men-

tioned in this Glossary as perhaps being Saxon, they are always plain, with very little, if any, moulding, excepting in some instances a rude impost, and even that is frequently a plain stone slightly projecting from the face of the wall, as at Laughton-le-Morthen church, York-



Brixworth, Northamptonshire

shire: the arches are semicircular, and (like all the rest of the work) rudely constructed, but in some instances the head of the opening is formed by two straight pieces of stone placed upon their ends on the impost, and leaning together at the top so as to produce the form of a triangle, as at Barnack and Brigstock churches, Northamptonshire. In the Norman style doorways became more ornamental, though at its commencement very little decoration was used. In the earliest examples the jambs and archivolt were merely cut into square recesses, or angles without mouldings, with a simple impost at the springing of the arch; but as the style advanced, mouldings and other enrichments were introduced, and continued to be applied in increasing numbers until they sometimes

nearly or quite equalled the breadth of the opening of the doorway, fine examples of which remain at Lincoln cathedral; the ornaments were used almost entirely on the outside, the inside usually being (as in all the styles of Gothic architecture) perfectly plain. Norman doorways differ considerably in their character and ornaments, scarcely any two being alike. The arch is commonly semi-circular, though occasionally segmental or horse-shoe: the mouldings and enrichments are very various, but are generally bold and good, and, though not so well worked as those of the later styles, they



Kirkham Priory, Yorkshire.

generally equal and sometimes surpass them in richness and force of effect: the outer moulding of the arch sometimes stops upon the impost, producing the effect of a weather-moulding, although it does not project from the face of the wall; weather-mouldings also are very frequently used, and they either stop upon the impost or terminate in carved corbels. Shafts are often, but not always, used in the jambs; they are generally circular, but occasionally octagonal, and are sometimes ornamented with zigzags or spiral mouldings; the capitals are usually

in some degree enriched, and are often carved with figures and foliage ; the impost-moulding above the caps generally runs through the whole jamb, and is frequently continued along the wall as a string. Some of the most usual ornaments in Norman doorways are zigzags of various kinds, and series of grotesque heads, set in a hollow moulding, with projecting tongues or beaks overlapping a large torus or bead ; small figures and animals are also frequently used, and occasionally the signs of the zodiac, as at Iffley, Oxfordshire, and St. Margaret's, York, where there are thirteen, according to the Saxon calendar. The actual opening of the doorway is often flat at the top, and rises no higher than the springing of the arch ; the tympanum, or space between the top of the opening and the arch, is sometimes left plain, but is generally ornamented, and frequently sculptured with a rude representation of some scriptural or legendary subject.

Early English doorways generally have pointed arches though a few have semi-circular, and occasionally the top of the opening is flat. In large examples the mouldings are very numerous, and the jambs contain several small shafts which usually stand quite free, and are often of Purbeck or Forest marble, or some fine stone of a different kind from the rest of the work ; the jamb is generally cut into recesses to receive these shafts, with a small suit of



Paul's Cray, Kent.

mouldings between each of them; in small doorways there is often but one shaft in each jamb, and sometimes none; the capitals are generally enriched with delicate leaves, but they often consist of plain mouldings. The archivolt, and the spaces between the shafts in the jambs, are frequently enriched with the toothed ornament, or with leaves and other decorations characteristic of the style, but in some very good examples they have only plain mouldings. The

opening of the doorway is often divided into two by a single shaft, or a clustered column, with a quatrefoil or other ornament above it. There is almost invariably a weather-moulding over the arch, which is generally supported on a head at each end.



Southwell Minster.

In many instances the inner mouldings of the head are formed into a trefoil or cinquefoil arch, the points of which generally terminate in small flowers or leaves, and in some small doorways the whole of the mouldings follow these forms. Fine examples of the doorways of this style remain at the cathedrals of York, Lincoln, Salisbury, Chichester, and Lichfield, (this last with some singularities,) at Beverley minster, and at St. Cross, Hants.

There are also small doorways of this style with a straight top, with the lintel supported at each end on a

corbel, which projects into the opening so as to contract its width, having very much the appearance of a flattened trefoil; in the northern parts of the kingdom this form is by no means confined to the Early English style, but in other districts it is not very often found in later work.

Decorated doorways are not in general so deeply recessed as those of the last style, but they very much resemble them in the mouldings and shafts in the jambs. There are a few examples, chiefly early in the style, in which the opening is divided into two, as at York minster, but this is not the usual arrangement. The



Sutton, Northants



Dorchester, Oxon.

shafts in the jambs are usually of slighter proportions than in the Early English style, and, instead of being worked separate, form part of the general suit of mouldings; the capitals consist either of plain mouldings, or are enriched with leaves of different kinds characteristic of the style. Many small doorways have no shafts in the jambs, but the mouldings of the arch are continued down to the plinth, where they stop upon a slope. The arch in large doorways is almost invariably pointed; in smaller it is frequently an ogee and sometimes segmental. The mouldings are very commonly enriched with flowers, foliage, and other orna-



Slymbridge, Gloucestershire.

ments, which are sometimes in running patterns, but very often placed separately at short intervals; the most prevalent are the ball-flower, and another of four leaves, which is frequently worked with a bold projection that produces a very fine effect; both these are characteristic of the Decorated style: occasionally a series of small niches, with statues in them, like a hollow moulding, are carried up the jambs and round the arch; and sometimes doubly feathered tracery, hanging quite free from some of the outer mouldings, is used in the arch, and

has a very rich effect: small buttresses or niches are sometimes placed at the sides of the doorways. A weather-moulding is almost universally used; it is generally supported at each end on a boss of foliage, or a corbel, which is frequently a head, but it sometimes terminates in a curl or a short return; it is seldom continued along the wall; occasionally it is crocketed and surmounted at the top by a finial, especially when in the form of an ogee, or it has a finial and no crockets. In rich examples canopies are common over Decorated doorways; they are either triangular, or ogees with crockets and finials, the space between them and the mouldings of the arch being filled with tracery-panels, foliage, or sculpture.

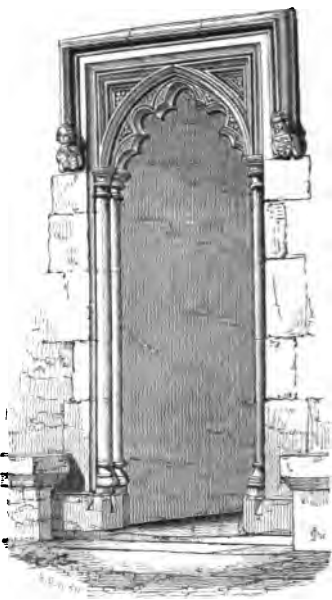


Witney, Oxon.

In the Perpendicular style a very considerable change took place in the appearance of the doorways, from the outer mouldings being constantly formed into a square over the arch, with the spandrels feathered or filled with ornaments, either tracery, foliage, or sculpture; this square head however is not universal. Shafts are often, though by no means always, used in the jambs; they are usually small, and are always worked on the jamb with the other mouldings, and frequently are not clearly defined, except by the capital and base, the other mouldings uniting with them without a fillet, or even an angle

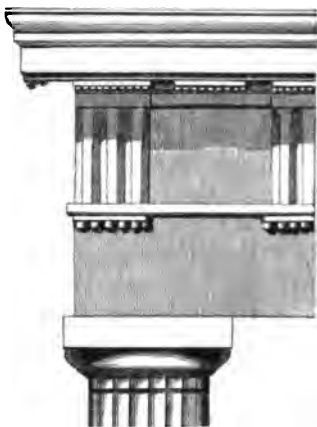
to mark the separation; the capitals usually consist of plain mouldings, but in some instances they are enriched with foliage or flowers. There are generally one or more large hollows in the jambs, sometimes filled with niches for statues, but more often left plain: these large hollows are characteristics of the Perpendicular style. In this style the four-centred arch was brought into general use, and became the most prevalent for doorways as well as other openings; many, however, have two-centred arches, and in small doorways ogees are sometimes used; a very few have elliptical arches.

DORIC ORDER, the oldest and simplest of the three orders used by the Greeks, but it is ranked as the second of the five orders adopted by the Romans. The shaft of the column has twenty flutings, which are separated by a sharp edge and not by a fillet as in the other orders, and they are less than a semicircle in depth: the moulding below the abacus of the capital is an ovolo: the architrave of the entablature is surmounted with a plain fillet, called the *tenia*: the frieze is ornamented by flat projections, with three channels cut in each, which are called *triglyphs*; the spaces between these are called



St. Erasmus' Chapel, Westminster.

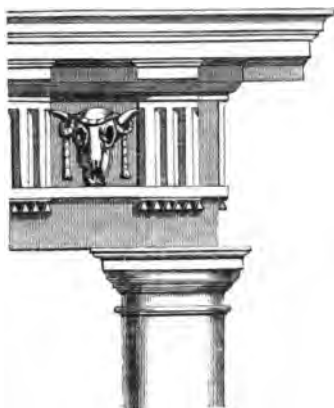
metopes: under the triglyphs and below the tenia of the architrave are placed small drops or guttæ; along the top of the frieze runs a broad fillet, called the capital of the triglyphs; the soffit of the cornice has broad and shallow blocks worked on it, called mutules, one of which is placed over each metope and each triglyph; on the under surface are several rows of guttæ or drops. In these respects the order, as worked both by the Greeks and Romans, is identical, but in other



Grecian Doric.

points there is considerable difference.

In the pure Grecian examples the column has no base, and its height rises from about four to six and a half diameter; the capital has a perfectly plain square abacus, and the ovolo is but little if at all curved in section, except at the top where it is



Roman Doric.

quirked under the abacus; under the ovolo are a few plain fillets and small channels, and a short dis-

tance below them a deep narrow channel is cut in the shaft; the flutes of the shaft are continued up to the fillets under the ovolo. In the Roman Doric the shaft is usually seven diameters high, and generally has a base, sometimes the Attic and sometimes that which is peculiar to the order, consisting of a plinth and torus with an astragal above it; the capital has a small moulding round the top of the abacus, and the ovolo is in section a quarter-circle, and is not quirked; under the ovolo are two or three small fillets, and below them a collarino or neck. According to the Roman method of working this order, the triglyphs at the angles of buildings must be placed over the centre of the column, and the metopes must be exact squares. Sometimes the mutules are omitted, and a row of dentils is worked under the cornice.

DORMANT-TREE, DORMOND, a large beam lying across a room: a joist or sleeper.

DORMER, a window pierced through a sloping roof, and placed in a small gable which rises on the side of the roof. There do not appear to be any dormers now existing of an earlier date than the middle of the fourteenth century.



Chapel Cleeve, Somerset, c. 1350

DORMITORY, a sleeping apartment; the term is generally used with reference to the sleeping room of the inmates of monasteries and religious establishments, which was of considerable size, and sometimes had a range of cells parted off on each side, as in the Bedehouse at Higham Ferrars, Northamptonshire, and St. Mary's hospital, Chichester.

DOSEL, hangings round the walls of a hall, or at the east end, and sometimes the sides, of the chancel of a church: the name arises from their being placed at the back of the priests officiating at the Altar, and behind the seats in a hall. They were made of tapestry or carpet-work, and for churches were frequently richly embroidered with silks, and gold, and silver. The term is also sometimes applied to the covering of the back of a seat, and occasionally cushions of the same set are enumerated with them.

DRESSINGS, the mouldings and sculptured decorations of all kinds which are used on the walls and ceilings of a building for the purpose of ornament.

DRIP, the projecting edge of a moulding, channeled beneath so that the rain will drip from it: the corona of the Italian architects.

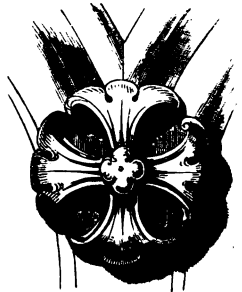
DRIPSTONE, called also Label, Weather-moulding, Water-table, and Hoodmould; a projecting tablet or moulding over the heads of doorways, windows, archways, niches, &c., in Norman and Gothic architecture, either for ornament or to throw off the rain: it is used both in internal and external work. It is not in general carried below the level of the springing of the arch, except over windows in which the tracery extends below that level, when it is usually continued to the bottom of the tracery; occasionally it descends the whole length of the jamb, as at the north doorway of Otham church, Kent.

In the Norman style the dripstone does not in general project much from the face of the wall, and it usually consists of a few very simple mouldings, often of a flat fillet with a splay or slight hollow on the lower side, and it is frequently enriched with billets or other small ornaments; sometimes it is continued horizontally on the wall as a spring, level with the springing

of the arch, but it oftener stops upon a corbel or on the impost-moulding, which is prolonged far enough to receive it. In the Early English style, the dripstone is generally rather small, but clearly defined, with a deep hollow on the lower side; it varies however considerably in mouldings and proportion: it usually terminates with a small corbel (very frequently a head), or a boss of foliage, sometimes with a short horizontal return, and sometimes it is carried along the wall as a string. In the two preceding styles the dripstone follows the general shape of the arch, but in the Decorated it frequently takes the form of an ogee, while the arch is of a simple curve, and in such cases it is very commonly surmounted by a finial and is often crocketed, when it is sometimes called a canopy: it is very rarely continued along the wall in the Decorated style, but terminates with a short return, as at St. Martin's Canterbury; or on a corbel head, a boss of foliage, or some other sculptured ornament; or the end is turned up or curled in several ways, which are characteristic of the style, as at Chippenham.



Malmesbury Abbey, Wilts.
(Norman.)



St. Benedict's Church, Lincoln.
(Early English.)



Chippenham.



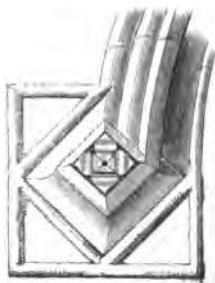
St. Martin's, Canterbury.

In the Perpendicular style, when the outer mouldings of doorways and other openings, &c., are arranged in a square over the arch, the dripstone follows the same form; in other cases it follows the curve of the arch or



All Souls College, Oxford.

is changed to an ogee, and has sometimes a finial and crockets on it, as in the Decorated style; it is not unfrequently continued horizontally along the wall as a string, but this is not the most usual arrangement; it very commonly terminates with a head, an animal, or other sculptured ornament, sometimes with a shield or an heraldic device, as at the west doorway of Crowhurst church, Sussex; it also frequently ends in a circular, square, or octagonal return, which usually encloses a small flower or other ornament; a plain horizontal return is likewise very common.



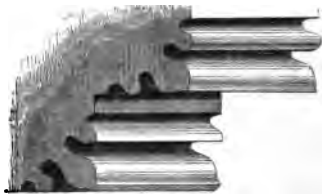
Chippenham Church.

DUNGEON, the principal tower or keep of a castle: it was always the strongest and least accessible part of the building, and was of greater height than the rest; when the ground on which the castle stood was uneven the dungeon was usually placed on the most elevated spot; sometimes it was built on an artificial mound, as at Gisors in Normandy; in general the approach to it was through the outer courts or ballia of the castle, and there was frequently a deep ditch round the walls of the dungeon; it was the last retreat of the garrison in case of siege, and

in the lower story were vaults for the keeping of prisoners, hence the term *dungeon* became general for a place of close confinement; it also contained the apartments of the governor. From their great solidity the dungeons or keeps of ancient castles are usually far more perfect at this day than any other parts of the building, and many remain in a nearly perfect condition, with the exception of the floors and roofs, as the White Tower of London, the keep towers at Rochester, Guildford, Conisborough, and Norwich; Gisors and Falaise in Normandy; and Loches in Touraine.

EARLY ENGLISH, the first of the pointed or Gothic styles of architecture used in this country: it succeeded the Norman towards the end of the twelfth century, and gradually merged into the Decorated at the end of the thirteenth. At its first appearance it partook somewhat of the heaviness of the preceding style, but all resemblance to the Norman was speedily effaced by the development of its own peculiar and beautiful characteristics.

The mouldings, in general, consist of alternate rounds and deeply cut hollows, with a small admixture of fillets, producing a strong effect of light and shadow. The



West Door, Shere Church, Surrey.

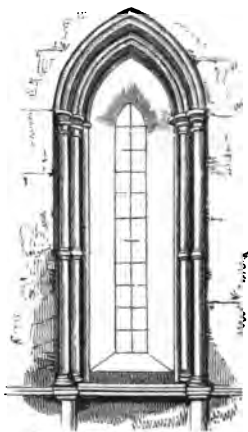
arches are usually equilateral or lancet-shaped, though drop arches are frequently met with, and sometimes pointed segmental arches; trefoil and cinquefoil arches are also often used in small openings and panellings. The doorways of this style, in large buildings, are often divided into two by a single shaft or small pier, with a quatrefoil or other ornament above it, as the west end

of St. Cross church, Hants ; (see Doorway :) they are generally very deeply recessed, with numerous mouldings in the arch, and small shafts in the jambs, which are usually entirely detached from the wall ; these shafts are also very freely used in the jambs of windows, niches, panellings, &c., and are not unfrequently encircled at intervals by bands of mouldings.



Westminster Abbey.

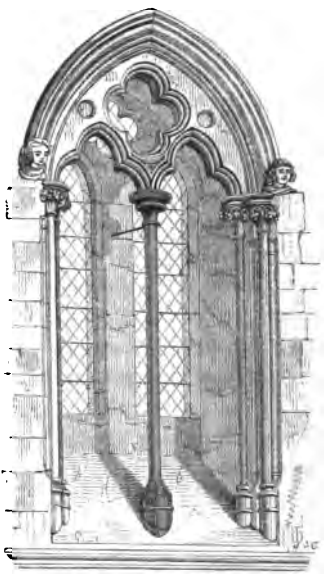
The windows are almost universally of long and narrow proportions, and until late in the style are without featherings ; they are either used singly, or in combinations of two, three, five, and seven ; when thus combined the space between them sometimes but little exceeds the width of the mullions of the later styles ; occasionally they are surmounted by a large arch, embracing the whole group of windows, springing from the outer mould-



Jesus College Chapel, Cambridge.

ing of the extreme jamb on each side, and the space between this arch and the tops of the windows is often pierced with circles, trefoils, quatrefoils, &c., thus forming the commencement of tracery, as at Stone, Kent. Circular

windows were more used in England during the prevalence of this style than either of the others, and fine specimens remain at York and Lincoln cathedrals, and Beverley minster. Groined ceilings are very common in this style ; in general they have only cross springers and diagonal ribs, with sometimes longitudinal and transverse ribs at the apex of the vaults, and good bosses of foliage at the intersections. The pillars usually consist of small shafts arranged round a larger circular pier, but others of different kinds are to be found,



Stone Church. Kent.

and a plain octagonal or circular pillar is common in country churches ; the capitals consist of plain mouldings, or are enriched with foliage and sculpture characteristic of the style ; the most prevalent base has a very close resemblance to the Attic base of the ancients, though the proportions are different and the lower torus is worked with a considerably larger projection. The buttresses are often very bold and prominent, and are frequently carried up to the top of the building with but little diminution,



Chapter House, Southwell.

and terminate in acutely-pointed pediments which, when raised above the parapet, produce in some degree the effect of pinnacles. Flying buttresses were first introduced in this style. Pinnacles are but sparingly used, and only towards the end of the style. The roofs appear always to have been high pitched. The ornaments used in this style are


by no means so various as in either of the others; occasionally small roses or other flowers, and bunches of foliage, are carved at intervals in



Ketton Church, Rutland.

the hollow mouldings, but by far the most common and characteristic is the toothed ornament, which is often introduced in great profusion, and the hollows entirely filled with it. The foliage is very remarkable for boldness of effect, and it is often so much undercut as to be connected with the mouldings only by the stalks and edges of the leaves; there is frequently considerable stiffness in the mode in which it is combined, but the effect is almost always good: the prevailing leaf is a trefoil. Towards the latter part of the style crockets were first introduced.

EAVES, the lower edge of a sloping roof which overhangs the face of the wall for the purpose of throwing off the water.

ECHINUS, the egg and anchor, or egg and tongue ornament, very frequently carved on the ovolo in classical architecture:  the term is also applied to the ovolo

moulding, but in strictness it belongs to it only when thus enriched.

EMBRASURE, the crenelles or intervals between the merlons of a battlement.

ENTABLATURE, the superstructure which lies horizontally upon the columns in classic architecture: it is divided into *architrave*, the part immediately above the column; *frieze*, the central space; and *cornice*, the upper projecting mouldings. Each of the orders has its appropriate entablature, of which both the general height and the subdivisions are regulated by a scale of proportion derived from the diameter of the column.

ENTAIL, a term now obsolete, but which is of very frequent occurrence in old English authors. It is of very comprehensive signification; sometimes it is applied only to the richest and most delicate carvings, but it is oftener used as a general term for sculptured ornaments, and not unfrequently for any kind of decoration produced by carvings or mouldings.

ENTASIS, the swelling in the middle of a balustre, or of the shaft of a column.

ENTERCLOSE, a passage between two rooms in a house, or leading from the door to the hall.

ESCAPE, a term sometimes used for the apophyge.

ESCUTCHEON, **SCUTCHEON**, a shield charged with armorial bearings. Escutcheons are abundantly used in Gothic architecture as ornaments to perpetuate the memory of benefactors, or as tokens of the influence of particular families or individuals; they are frequently carved on the bosses of ceilings and at the ends of weather-mouldings, particularly in the Perpendicular style, and in the spandrels of doorways, panels, &c.: the armorial bearings are either cut on the stone or painted on the surface, and sometimes the shields are perfectly

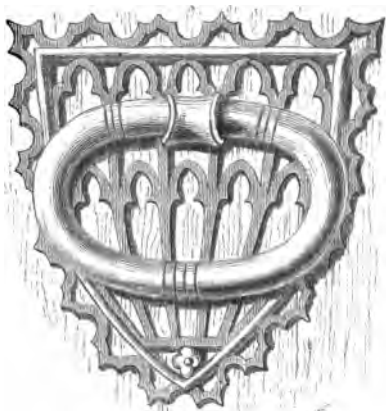
plain; when found on tombs they are charged with the arms of the deceased, and often also with those of his family connections: sometimes, instead of armorial bearings, escutcheons have the instruments of the crucifixion, or other devices, carved on them.

This term is also applied to the plate on a door, &c., from the centre of which the handle is suspended, and to the plate which surrounds the key-hole; these are made of various shapes, and are sometimes highly ornamented; they are to be found on many church doors, but owing to the injuries they have suffered from time and violence, they are seldom sufficiently perfect to attract much notice: the



Headington, Oxon.

scutcheons of door handles are sometimes raised in the centre like a boss, and some of these appear to be of Decorated or Early English date. The boss, or key, in the centre of a vaulted ceiling appears occasionally to have been called by this name, but perhaps only



Tickenote, Rutland.

during the latter part of the Perpendicular period, and in consequence probably of its being frequently ornamented with an escutcheon. At the latter end of the

fifteenth century, they are sometimes in the form of a rose ; and the handles have at their junction the heads of animals, holding in their mouths the piece of iron running through the ring or staple of the latch.

EUSTYLE, the fifth order of temples, according to Vitruvius, who considered it as the most elegant ; having a space equal to two diameters and a quarter between the columns.

EWERY, an office of household service, where the ewers, &c., were kept, perhaps the original of our word scullery.

EXEDRA, **EXHEDRA**, the portico of the palæstra or gymnasium, in which disputations of the learned were held among the ancients : also, in private houses, the pastas, or vestibule, used for conversation. The term also signifies an apse, and a recess or large niche in a wall, and is sometimes applied to a porch or chapel which projects from a larger building. It is also used as synonymous with Cathedra, for a throne or seat of any kind ; for a small private chamber ; the space within an oriel window ; and the small chapels between the buttresses of a large church or cathedral.

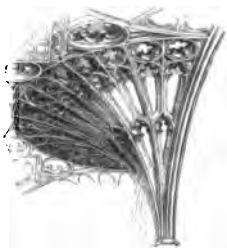
EXTRADOS, the exterior curve of an arch, measured on the top of the voussoirs, as opposed to the soffit or intrados.

FAÇADE, a term adopted from the French for the exterior face of a building.

FALDSTOOL, **FOLDING-STOOL**, **FALDISTORY**, a portable seat made to fold up in the manner of a camp stool : it was made either of metal or wood, and sometimes was covered with rich silk. Formerly, when a bishop was required to officiate in any but his own cathedral church where his throne was erected, a faldstool was placed for him in the choir, and he frequently carried one with him

in his journeys. They are not unfrequently represented in the illuminations of early manuscripts, and one of great antiquity is still preserved at Paris. This term is also frequently but erroneously applied to the Litany-stool, or small low desk at which the Litany is enjoined to be sung or said. This is generally placed in the middle of the choir, sometimes near the steps of the Altar, as in Magdalene college chapel, sometimes near the west end, as in Christ Church cathedral, Oxford.

FAN-TRACERY VAULTING, a kind of vaulting used in late Perpendicular work, in which all the ribs that rise from the springing of the vault have the same curve, and diverge equally in every direction, producing an effect something like that of the bones of a fan. This kind of vaulting admits of considerable variety in the subordinate parts, but the general effect of the leading features is more nearly uniform. It is very frequently used over tombs, chantry chapels, and other small erections, and fine examples on a larger scale exist at Henry the Seventh's chapel, St. George's chapel, Windsor, King's college chapel, Cambridge, &c.



FASCIA, or FACIA, a broad fillet, band, or face, used in classical architecture, sometimes by itself but usually in combination with mouldings. Architraves are frequently divided into two or three faciæ, each of which projects slightly beyond that which is below it.

FEATHERING, or FOLIATION: an arrangement of small arcs or foils separated by projecting points or cusps, used as ornaments on the mouldings (usually on the

inner moulding) of arches, &c., in Gothic architecture.



Bridlington Church, Yorkshire.



Duffield Church, Derbyshire.



Exeter Cathedral.

Feathering was first introduced towards the close of the Early English style, and continued universally prevalent until the revival of classic architecture: it is sometimes used on arches of considerable size over tombs, doorways, &c., but its most common application is to smaller features, such as the heads of the lights of windows, and the piercings of the tracery, niches, panellings, &c., &c. Not unfrequently a second or subordinate series of featherings is employed, in which case an arch is said to be doubly feathered. Occasionally a third series is used. See CUSP.

FEMERELL, FUMERELL, a lantern, louvre, or cover placed on the roof of a kitchen, hall, &c., for the purpose of ventilation, or to allow the escape of smoke without admitting rain.

FENESTELLA, the niche at the side of an Altar, containing the piscina, or water-drain into which was poured the water in which the priest washed his hands, and that with which the chalice was rinsed at the celebration of the Mass. There is frequently a shelf above the water-drain which served as a credence-table to place certain of the sacred vessels on when not required at



the Altar. In England this niche is universally on the south side of the Altar. In some instances, instead of a shelf over the water-drain, a second niche is formed in the wall to serve for a credence-table, as at Compton church, Surrey. See PISCINA.

FENESTRAL: a window-blind, or a casement closed with paper or cloth instead of glass. Perhaps, also, the term was applied to the shutters or *leaves* with which many, if not most, of the windows in dwellings were closed during the middle ages, instead of glass; these shutters were generally plain, and turned on hinges at the side, and were fastened by a bolt within, but sometimes they were made with panels with delicate tracery on the front, and the panels hung on hinges to open inwards, so that when they were turned back the tracery became a kind of lattice work, as at the chateau of Langeais, on the Loire. This term appears to be sometimes used for the window which is closed with a fenestral.

FERETORY, a bier, or coffin; tomb, or shrine. This term seems more properly to belong to the portable shrines in which the reliques of saints were carried about in processions, but was also applied to the fixed shrines or tombs in which their bodies were deposited.

FILLET, *filet*, a small flat face or band used principally between mouldings, to separate them from each other in classical architecture; in Gothic architecture it is also employed for the same purpose, and in the Early English and Decorated styles it is frequently worked upon larger mouldings and shafts; in these situations it is not always



Stanton, Bucks.



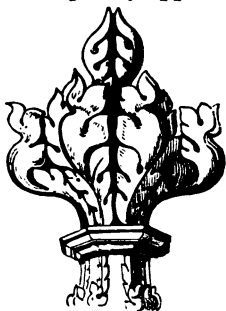
Brackley.



Stanton St. John.

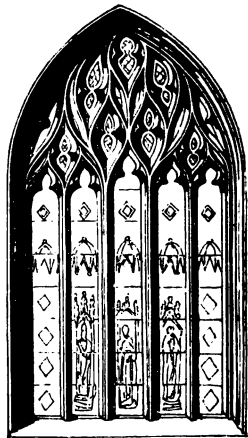
flat, but is sometimes cut into two or more narrow faces with sharp edges between them.

FINIAL, by old writers this term is frequently applied to a pinnacle, but it is now usually confined to the bunch of foliage which terminates pinnacles, canopies, pediments, &c., in Gothic architecture. The introduction of finials was contemporary with that of crockets, to which they bear a close affinity; the leaves of which they are composed almost always having a resemblance to them, and sometimes they are formed by uniting four or more crockets together. Spires when perfect are often surmounted with finials.



King's College, Cambridge.

FLAMBOYANT: a term applied by the antiquaries of France to the style of architecture which was cotemporary in that country with the Perpendicular of England, from the flame-like wavings of its tracery. It ought perhaps to be regarded as a vitiated Decorated rather than a distinct style, though some of its characteristics are peculiar, and it seldom possesses the purity or boldness of earlier ages; in rich works the intricacy and redundancy of the ornaments are sometimes truly surprising. One of the most striking and universal features is the waving arrangement of the tracery of the



St. Cuen, Rouen.

windows, panels, &c. The mouldings are often very ill combined, the suits consisting of large hollows separated by disproportionately small members of other kinds with but a slight admixture of fillets; the mouldings either running into each other without any line of separation, or being divided only by an arris, which produces a



Side Window, Ch. at Villequier.

very tame effect: there are however many examples in which the mouldings are bold and good. The centre or principal moulding in mullions of windows, &c., and in ribs of vaulting, is often made to project very prominently, so as to produce an appearance



Rib, Villequier.

of weakness; this is more particularly observable in mullions, which in most examples partake of this character, and in consequence seem thin and feeble. In jambs, pillars, &c., the mouldings have frequently bases and no capitals, and these are often arranged at different levels to the different members, like those of the Perpendicular style. The pillars sometimes consist of good mouldings, but they are often circular, either perfectly plain or with

a few only of the more prominent mouldings of the arches continued down them, and in either of these cases the mouldings of the arches which abut against the pillars die into them without any kind of impost or capital; this arrangement is very common in Flamboyant work, and although occasionally to be found in buildings of earlier date, it may be considered characteristic of the style. It is by no means uncommon for mouldings that meet each other, instead of one or both of them stopping, to interpenetrate and both to run on and terminate in some more prominent member. The arches are usually two-centred, but sometimes the semicircle is employed, and late in the style the ellipse, and occasionally, in small openings, the ogee; sometimes also a flat head, with the angles rounded off, is used over doors, windows, &c. The pediments, or canopies, over doors, pannels, &c., in this style are striking, from their size and shapes; in the earlier styles they are either simple triangles or ogees, but in Flamboyant work they are sometimes made of other and more complicated forms. The foliage

used for enrichments is generally well carved, but its effect is seldom so good as that of the Decorated, from



Harfleur, Normandy.

its minuteness and intricacy, the larger masses being usually formed by a combination of small leaves, which produce an indistinct and confused effect; even large crockets are very often formed of a collection of small leaves, which tends greatly to destroy the boldness of outline on which their beauty so much depends: it is remarkable that while large crockets are thus frequently injured by too minute carving, small ones are as frequently so slightly worked as scarcely to bear resemblance to leaves. The crockets are usually placed at very considerable intervals apart, and when worked large are often of most disproportionate size.



Villequier, Normandy.

FLUSH, a term much used by builders and workmen; it is applied to surfaces which are on the same plane: for example, the panel of a door is said to be “flush,” when placed on a level with the margin, and not sunk below it.

FLUTINGS, or FLUTES, the hollows or channels cut per-



Grecian Doric, Parthenon.

pendicularly in the shafts of columns, &c., in classical architecture; they are used in all the



Grecian Ionic, Erechtheum.

orders except the Tuscan; in the Doric they are twenty in number, and are separated by a sharp edge or arris; in the Ionic, Corinthian, and Composite, their number is twenty-four, and they are separated by a small fillet. They are sometimes, except in the Doric order, partly filled with a round convex mould-



ing or bead, when they are said to be *cabled*; this does not in general extend higher than one-third of the shaft. There are a few anomalous buildings erected during the middle ages, in which fluted pillars or pilasters are found, as at the abbey of Lorsch, on the Rhine, and the cathedrals of Langres and Autun in France; occasionally also channelings, in some degree resembling flutes, are cut in Norman pillars.

FOILS, FOLIATION, the spaces between the cusps of the featherings of Gothic architecture. (See **CUSP** and



Beverley Minster.

FEATHERING.) Most usually the curves of the featherings spring from some one of the mouldings of an arch, &c., but there are numerous instances, especially in the Early English style, in which the whole



Beverley Minster.

Ferrington,
St. Clements.

Headington, Oxfordshire.

suit of mouldings follows the same form; the arch is then sometimes said to be *foiled*, as at a doorway in the cloisters at Salisbury, the head of which may be called a cinquefoiled, or cinquefoil, arch.

FONT, the vessel which contains the consecrated water to be used in baptism. Ancient fonts were always large enough to allow of the immersion of infants, the hollow basin usually being about a foot or rather more in depth, and from one and a half to two feet in diameter. There are a few fonts of Norman date made of lead, but with these exceptions the common material for them is stone lined with lead, having a hole in the bottom of the basin through which the water can be allowed to escape. By a constitution of Edmund, archbishop of Canterbury (A.D. 1236), fonts were required to be covered and

locked; at that period the covers are likely, in general, to have been little more than flat moveable lids, but they were afterwards often highly ornamented, and were sometimes carried up to a very considerable height in the form of spires, and enriched with a variety of little buttresses, pinnacles, and other decorations, as at Thaxted, Essex; Ewelme, Oxon; Fosdyke, Lincolnshire; North Walsingham, Norfolk; Ticehurst, Sussex; Ufford and Sudbury, Suffolk; and other places. The forms of fonts varied considerably in different ages, and in the same age in different districts; in many instances, when the fonts in neighbouring churches are of the same date, there is such close resemblance between them as to lead to the conviction that they are all the work of the same hand.

in many instances, when the fonts in neighbouring churches are of the same date, there is such close resemblance between them as to lead to the conviction that they are all the work of the same hand.

FREEMASON: the term Freemason appears formerly to have signified no more than the present name of mason,



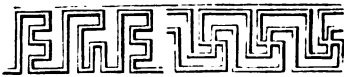
St. Mildred's, Canterbury.

a stone-cutter who worked with a chisel, as distinguished from one who could only dress stone with an axe or hammer, and build walls, in which sense it is still used in some parts of the kingdom: it is not improbably a contraction of Freestone-mason. During the middle ages the craftsmen of almost every trade formed themselves into societies or guilds, and prescribed rules for their governance which were recognised by the higher powers, who also sometimes conferred particular privileges upon them. The masons in some parts of Europe were early united in an association of this kind, for they are found to have been established as a free guild or corporation in Lombardy in the tenth century, but whether this society was descended from the Dionysiasts of antiquity, or originated in a later age, has not been ascertained: in Normandy they appear to have become associated in 1145. When, as in the middle ages, architects, as distinct practitioners, were scarcely known, and but little more than the general forms and arrangement of a building were prescribed by those who superintended its erection, much of its beauty must have depended on the skill of the workmen to whose control the subordinate parts were entrusted, the masons therefore must have had the power of largely influencing the appearance of the structures on which they were employed: hence it might be expected, that at a time when the greatest architectural splendour was sought for in ecclesiastical edifices, the artificers on whom so much depended should have been especially patronized by the dignitaries and friends of the Church, and this is found to have been the case; some Popes are recorded to have issued bulls conferring especial privileges upon them. Although the guilds of most other trades have been abrogated, the society of Freemasons has preserved its existence to the

present day, and in modern times has been spread over the greater part of the civilized portion of the world, but it has now no connection with the practice of the art from which its name is derived, and its laws are recognised only by its own members.

FREESTONE, building stone which may be cut into blocks and worked with a chisel. The term is applied to stone of very different qualities in different districts, but always to such as may be worked with freedom in comparison with others of the neighbourhood.

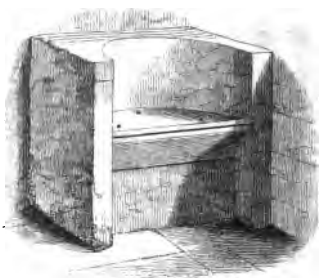
FRET, an ornament used in classical architecture, formed by small fillets intersecting each other at right angles; the varieties are very numerous.



FRIEZE, **FRIZE**, the middle division of an entablature, which lies between the architrave and the cornice. In the Tuscan order it is always plain; in the Doric it has slight projections at intervals, on which are cut three angular flutes, called triglyphs, the intervals between these are called metopes, and are frequently enriched with sculpture; in the Ionic it is occasionally enriched with sculpture, and is sometimes made to swell out in the middle, when it is said to be cushioned or pulvinated; in the Corinthian and Composite it is ornamented in a variety of ways, but usually either with figures or foliage.

FRITHSTOOL, **FREEDSTOOL**, literally the seat of peace. A seat or chair placed near the Altar in some churches, the last and most sacred refuge for those who claimed the privilege of sanctuary within them, and for the violation of which the severest punishment was decreed: they were frequently, if not always, of stone: according to Spelman that at Beverley had this inscription; “Hæc

sedes lapidea *freedstoll* dicitur i. e. pacis cathedra, ad quam reus fugiendo perveniens omnimodam habet securitatem." Frithstools still exist in the church at Hexham, and Beverley minster, both in the north aisle of the chancel; the former of these has the seat hollowed out in a semicircular form, and is slightly ornamented with patterns of Norman character; that at Beverley is very rude and plain.



Beverley Minster.

GABLE, Gabill; this term was formerly sometimes applied to the entire end wall of a building, the top of which conforms to the slope of the roof which abuts against it, but is now applied only to the upper part of such a wall, above the level of the eaves. In reference to the former sense, the large end window of a building, such as the east window of a church, was not unfrequently called a gable-window. The term is not used in classical architecture, as the ends of roofs, when made in this way, are formed into pediments. In middle age architecture, gables are important features, and often contribute greatly to the effect of a building: their proportions are regulated by the slope of the roof, and vary considerably; in the Norman style, the angle of the apex is seldom much more acute than a right angle; in the Early English they are usually about equilateral triangles; in the Decorated and Perpendicular they have sometimes about the same proportions, but are often much lower. Norman gables appear to have been usually finished with a plain flat coping up the sides and an ornament on the

top, which, on churches, was a cross; Early English gables also, on plain buildings, have often flat copings, but in rich works they are moulded, and have sometimes an additional set of mouldings below them; there are also sometimes crockets running up the coping, and a rich cross or finial on the point; there can be little doubt but that (in Domestic buildings at least) some Norman and Early English gables must have been covered by the roof, and the fronts possibly have been ornamented with barge-boards, but no examples can be referred to. In the Decorated and Perpendicular styles, gables often, in general arrangement, differ but little from the Early English, although the character of the details is entirely changed, but sometimes they are surmounted by a parapet, either battlemented, pierced, or panelled; in Domestic buildings, especially those of timber, the covering of the roof frequently extends over the gable wall, and projects in front, and is ornamented with barge-boards and a pinnacle, or hip-knob, at the top, and occasionally also with pendants at the lower ends of the barge-boards. See **BARGE-BOARD**.

GABLETS, small ornamental gables or canopies formed over tabernacles, niches, &c. The contracts for the tomb of Richard II. and his queen Anne, in 1395, specify "tabernacles, called hovels, with *gabletz*" at the heads of the two statues.

GALILEE: a porch or chapel at the entrance of a church; the term also appears sometimes to be applied to the nave, or at least to the western portion of it, and in some churches there are indications of the west



Sutton Courtney, Berks.

end of the nave having been parted off from the rest, either by a step in the floor, a division in the architecture, or some other line of demarcation : it was considered to be somewhat less sacred than the other portions of the building. The galilee at Lincoln cathedral is a porch on the west side of the south transept : at Ely cathedral it is a porch at the west end of the nave : at Durham it is a large chapel at the west end of the nave, which was built for the use of the women, who were not allowed to advance further into the church than the second pillar of the nave, and was dedicated to the Blessed Virgin ; it was also used as the Bishop's consistory court : St. Stephen's chapel at Westminster formerly had a galilee, forming a kind of vestibule or ante-chapel, at the west end.

GALLERY, an apartment of great length in proportion to its width, either used as a passage, or serving as a place of resort for dancing or other amusements ; a gallery of this kind was always to be found in large houses built during the reign of Queen Elizabeth, and very frequently in those of earlier date, it was often in the upper story. Also a raised floor or stage erected within an apartment, either for the purpose of affording additional room, or of accommodating musicians and spectators, frequently called a loft ; a gallery of this kind was commonly formed at the lower end of the great hall in the mansions of our forefathers. Ancient galleries of this latter description are not unfrequently to be met with in churches ; over the entrances of chancels they were formerly most abundant ; in this situation they are constructed of wood, and are called *rood-lofts*, from their having supported the large cross or rood which, previous to the Reformation, was always set up over the entrance of the chancel (See *ROOD-LOFT*). In other situations

the existing examples are generally of stone, and vaulted beneath: they are to be found of Norman date at the end of the north transept of Winchester cathedral, at the west end of the nave of the abbey church of Jumiéges, and at the ends of the transepts of St. George de Bocheville, both in Normandy, at Hexham church, Northumberland, and in the cathedral at Laon, in France, there is a stone gallery at the end of the transept, and in the church of Notre Dame de la Couture, at Le Mans, there is one at the west end of the nave; the abbey church of Cerisy, in Normandy, has a very large gallery of the same kind in the south transept, with a stone parapet in front, ornamented with a series of arched panels. Most of the screens between the nave and choir in the cathedrals in this country are surmounted by galleries, in which the organs are placed; at Winchester the organ stands in an ancient stone gallery on the north side of the choir. A triforium or passage-way in the thickness of a wall, and a passage-way supported on corbels or other projections from the face of a wall, are sometimes called galleries, as around the choir of Gloucester cathedral, in the lantern of Durham cathedral, in the tower of Louth church, Lincolnshire, and the Minstrels' gallery in the nave of Exeter cathedral. The modern style of wooden galleries in churches was introduced subsequently to the Reformation, and appears to have originated with the Puritans; they were frequently called scaffolds.

GARGOYLE, ~~Gurgyle~~, a projecting spout used in Gothic architecture to throw the water from the gutter of a building off the wall. Sometimes they are perfectly plain, but are oftener carved into figures or animals, which are frequently grotesque: these are very commonly represented with open mouths, from which the

water issues, but in many cases it is conveyed through a leaden spout, either above or below the stone figure. Gargoyles appear to have been first introduced with the Early English style, during the prevalence of which they were usually made with a very considerable projection: subsequently they were often much less prominent. Their most usual situation is in the cor-



Merton College Chapel, Oxford.

nice, but they are sometimes, especially in Early English and Decorated buildings, placed on the fronts of the buttresses. This term is also sometimes used for a corbel, but probably only for one that is carved. The gurgoyles in Flanders and in France, during the fifteenth century, have a much greater projection than those in England.

GARLAND, a term used by William of Worcester for a band of ornamental work surrounding the spire of Redcliffe church, at Bristol.

GARNETT, a kind of hinge, now called a cross garnett. See **HINGE**.

GARRET, an apartment in a house, formed either in or immediately under the roof, usually of a meaner description than the other chambers.

GARRETING, small splinters of stone, inserted in the joints of coarse masonry; they are stuck in after the work is built. Flint walls are very frequently garreted.

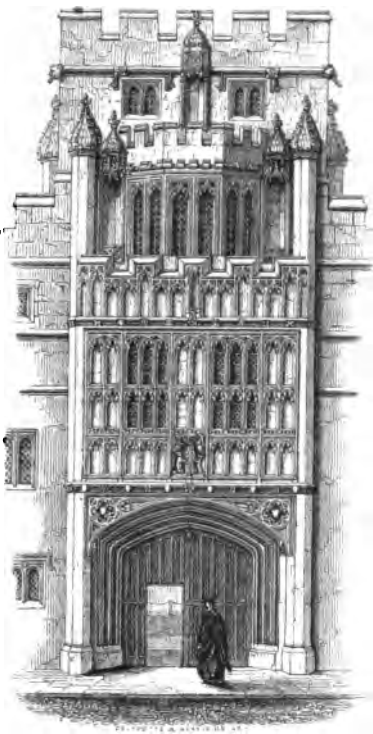
GATEWAY, the gatehouses or gateways of the middle ages are often large and imposing structures; they were erected over the principal entrances of the precincts of religious establishments, colleges, &c., and sometimes

also of the courts of houses, as well as castles and other fortifications. In military edifices the entrance usually consists of a single archway, large enough to admit carriages, with a strong door, and portcullis at each end, and a vaulted ceiling pierced with holes through which missiles can be cast upon an enemy; the sides of the

gateway are generally flanked with large projecting towers pierced with loop-holes, and the upper part terminates with a series of machicolations and battlemented parapet.

In civil edifices there is much greater diversity in the forms and architectural arrangements of gate-houses; sometimes they resemble plain square towers of rather low proportions, with a single turret containing a staircase, or with a turret at each of the front angles,

and occasionally at all the four angles, but in this case those on the front are generally the largest and the most ornamental; sometimes they are extended to a consider-



Brasenose College, Oxford.

able breadth, as at Battle Abbey, Sussex, and the college, Maidstone, Kent, and sometimes they are plain buildings without any particular architectural character; the entrance most commonly consists of a large archway for horses and carriages, and a smaller one by the side of it for foot passengers, with strong doors at one or both ends; the ceiling is commonly vaulted and sometimes pierced with holes like those of military works; when the building is of sufficient height to allow of it, there is generally a room over the archway with one or more large windows (not unfrequently an oriel window) next the front. The gateways of religious establishments had frequently a chapel attached to them. Examples of ancient gateways are to be met with in most of our cathedral towns, at Oxford and Cambridge, among the ruins of many of our abbeys and castles, and at numerous ancient houses, as at Canterbury, (especially that of St. Augustine's abbey), Bury St. Edmund's, Bristol, Thornton abbey, Lincolnshire, &c. &c. &c.

GENTESE, a term applied by William of Worcester to the cusps or featherings in the arch of a doorway. (See **CUSP**.)



Bloxham, Oxon.

GIRDER, a main beam which sustains the joists of a floor when the distance between the walls renders it necessary to give them additional support.

GLYPHS, the perpendicular flutings or channels used in the Doric frieze. See **TRIGLYPH**.

GOLA, or **GULA**, a term adopted from the Italian for the moulding usually called cyma. See **CYMA**.

GREES, ~~Gress~~, steps; also a staircase.

GROIN. The angle formed by an intersection of vaults. Most of the vaulted ceilings of the buildings of the middle ages are groined, and therefore called **GROINED CEILINGS**. During the early part of the

Norman style the groins were left perfectly plain, but afterwards they were invariably covered with ribs.

GROTESQUE, a name given to the light and fanciful ornaments used by the ancients in the decoration of the walls and some of the subordinate parts of their buildings; so called from their having been long buried; the Italians call any subterranean apartment by the name of Grotto. This kind of ornament is also called Arabesque, and the Spanish writers call it Pluteresque. A very similar kind of decoration is found in Arabian architecture; it was also used extensively about the period of the Renaissance.

GROUND-TABLE-STONES, the projecting course of stones in a wall, immediately above the surface of the ground; now called the plinth. See **EARTH-TABLE**.

GUILLOCHE, an ornament used in classical architecture, formed by two or more intertwining bands. The term is adopted from the French.



GURGOYLE. See **GARGOYLE**.

GUTTÆ, small ornaments resembling drops, used in the Doric entablature on the under side of the mutules of the cornice, and beneath the tænia of the architrave, under the triglyphs.

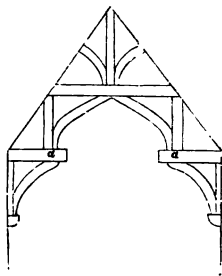


HABITACLE, an old word for a dwelling, or habitation; sometimes applied to a niche for a statue.

HALLYNGS, the hangings of the hall. See **DOSEL**.

HALPACE, a raised floor in a bay-window, before a fire-place, or in similar situations; the floors in such places are often a step higher than the rest in old English houses: the dais in a hall: also a raised stage or platform, and a landing in a flight of stairs. See **FOOT-PLACE** and **DAIS**.

HAMMER-BEAM, a beam very frequently used in the principals of Gothic roofs to strengthen the framing and to diminish the lateral pressure that falls upon the walls. Each principal has two hammer-beams, which occupy the situation of a tie-beam, and in some degree serve the same purpose, but they do not extend across the whole width of the roof, as *a a*. The ends of hammer-beams are often ornamented with heads, shields, or foliage, and sometimes with figures; those of the roof of Westminster hall are carved with large angels holding shields; sometimes there are pendants under them, as at the hall of Eltham palace.

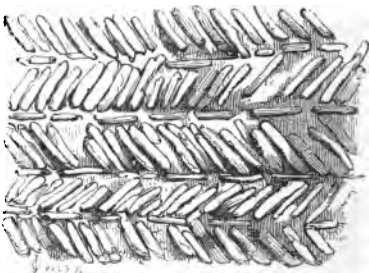


HANDIRON. See **ANDIRON**.

HAUNCH OF AN ARCH, the part between the vertex and the springing.

HEIL, Yhpl: to cover. See **HILING**.

HERRING-BONE WORK, masonry in which the stones are laid aslant instead of being bedded flat; it is very commonly found in rough walling, and occasionally, in the Norman style, in ashlar work. It is more frequent in the Norman than



Tamworth Castle.

any other style, but it is not to be relied upon as evidence of the date of a building. It is sometimes found introduced in the walls in bands, apparently for ornament, but it has often been manifestly adopted for convenience, in

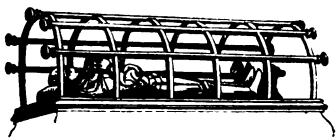
order to enable the workmen to level off the work at each course, which could not well be done in any other way with stones of



irregular shapes and sizes: in herring-bone work, by varying the inclination of the stones, it is easy to preserve a level: the interior, or backing, of Roman walls, is often of irregular herring-bone work, formed in this way. See MASONRY.

HERSE, a portcullis, so called from its resemblance to a framework termed *hercia*, fashioned like a harrow, whereon lighted candles were placed on the obsequies of distinguished persons. The entrance gateways of many castles were defended by two portcullises, as at Warwick castle, where one of them is at this time lowered every night, for greater security. Also a frame set over the coffin of a person deceased, and covered with a pall; it was usually of light wood-work, and appears in many instances to have been part of the furniture of the church, to be used when occasion required. There is a brass

frame of a similar kind over the effigy of Richard, earl of Warwick, in the Beauchamp chapel at Warwick, which is called a *herse* in the contract for the tomb; there is also one of iron over an ancient tomb in Bedell church, Yorkshire.



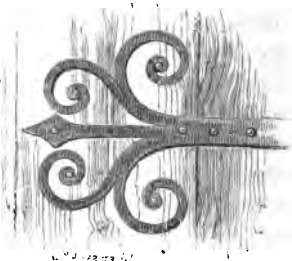
HEXASTYLE, a portico which has six columns in front.

HILING, ~~Hilong~~: the covering or roof of a building.

The word is also sometimes corruptly used for aisle. See AISLE.

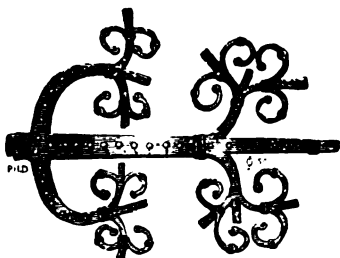
HINGE, the joints on which doors, gates, &c., turn. During the middle ages, even at an early period, they were frequently made very conspicuous, and were ornamented with scrolls: several of the illuminations of Cædmon's metrical Paraphrase of Scripture History, which is considered to have been written about the year 1000, exhibits doors with ornamental hinges, and another is represented in an illumination in a Pontifical

at Rouen, written at about the same, or a rather earlier, period. No hinges of earlier date than the Norman style can be referred to, and they are not often met with so old; they are to be found on



the (inner) west door at Woking church, Surrey, and at Compton, Berks; at this period they have not in general much scroll-work attached to them, and the turns are often very stiff; the principal branches at the head of the hinge frequently represent the letter C. In the Early English style, the hinges were often ornamented with most elaborate and graceful scroll-work, nearly covering the door, and this was sometimes further enriched with leaves on the curls, and occasionally with animals' heads; the nails also were made ornamental, and the main bands were stamped with various minute patterns; good specimens of this kind may be seen at St. Alban's abbey, and St. George's chapel, Windsor; the south door of Sempringham church, Lincolnshire; the doors of the chapter-house of York minster; the

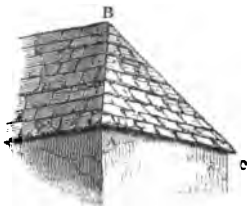
south door of Durham cathedral; Faringdon, and Uffington churches, Berks, &c. In plain buildings, Early English hinges were frequently devoid of all ornament, or had the



Faringdon, Berks.

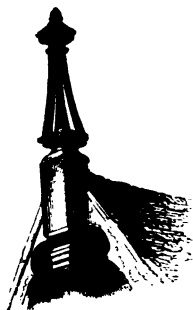
ends terminating in simple curls, with a few small branches on each side of the main band. In the Decorated style they continued to be occasionally used of the same elaborate kind, with little if any variation, except occasionally in the character of the leaves on the scrolls; of this description fine examples exist on the doors of the hall in Merton college, Oxford: ornamental hinges were by no means so common in this style as in the Early English, the increased use of wood panellings and tracery having in great measure superseded such kind of decorations. In the Perpendicular style they are rarely ornamented, except on plain doors, and then have usually only a fleur-de-lis, or some similar decoration, at the ends of the strap. See Door.

HIP. The external angle formed by the meeting of the sloping sides of a roof, which have their wall-plates running in different directions: thus, when a roof has the end sloped back, instead of finishing with a gable, the angles (AB-BC) are the hips; the pieces of timber in these angles are called hip-rafters, and



the tiles with which they are covered are called hip-tiles.

HIP-KNOB: a pinnacle, finial, or other similar ornament, placed on the top of the hips of a roof, or on the point of a gable. On Ecclesiastical edifices, previous to the Reformation, crosses were usually fixed in these situations, but on other buildings ornaments of various kinds were used; when applied to gables with barge-boards, the lower part of the hip-knob frequently terminated in a pendant.



Friar Gate, Derby.

HOLY-WATER FONT, HOLY-WATER POT, HOLY-WATER VAT, the vessel containing consecrated, or holy water, carried in religious processions; also the receptacle for holy water placed at the entrances of churches. See **STOUP** and **ASPERSORIUM**.

HOLY-WATER STONE, HOLY-WATER STOCK. The stone stoup for holy water placed near the entrances of churches. See **STOUP**.



From a picture by Sherref. c. 1520; ap. Shaw's *Dresses and Decorations of the Middle Ages*, vol. ii.

HOOD-MOULDING. A name sometimes given to the label-moulding. See **DRIPSTONE**.

HOSTRIE, an inn, a house of entertainment for travellers and others.

HOUR-GLASS STAND. A bracket or frame of iron for receiving the hour-glass, which was often placed near

the pulpit, subsequent to the Reformation, and especially during the Commonwealth. Specimens are not unfrequently met with in country churches, as at Wolvercot and Beckley, Oxfordshire.

HOUSING, a tabernacle, or niche for a statue.

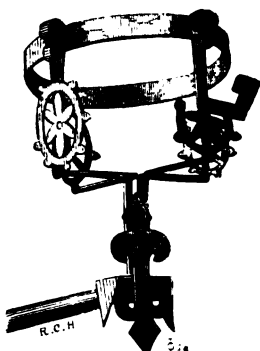
HUTCH, a chest or locker in which sacred utensils, &c., were kept.

IMAGE, this term was formerly applied to paintings as well as statues, and a sculptor, and sometimes also a painter, was called an Imageour.

Both sculpture and painting were extensively employed in the architecture of the middle ages, especially in churches; and although much was destroyed and more injured in this country at the Reformation, a considerable quantity still remains.

Examples of sculpture

are too numerous to require to be pointed out. Ancient paintings exist in Trinity church, Coventry;



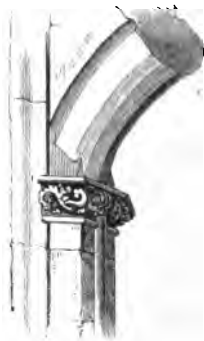
Leigh Church, Kent.



King's Sutton, Northamptonshire.

Maidstone and Dartford, Kent; Beverstone, Gloucestershire; Sutton and Tidmarsh, Berks; Great Bedwin, Wilts; Cassington, Oxfordshire; Walpole, Norfolk; Gloucester cathedral; the galilee, Durham cathedral; and various other churches, but most of them are in a mutilated condition. The statues in the insides of buildings were very often, if not usually, painted to imitate life.

IMPOST, the horizontal mouldings or capitals on the top of a pilaster, pillar, or pier, from which an arch springs; in classical architecture the form varies in the several orders; sometimes the entablature of an order serves for the impost of an arch. Mr. Hosking observes that, "sometimes, and more conveniently, this term is used for the pilaster itself, when its capital is called the impost-cap or impost-mouldings." In middle age architecture imposts vary according to the style; on pillars and the small shafts in the jambs of doorways, windows, &c., they are usually complete capitals, and will therefore be found described under that head. When shafts are used in the jambs of archways, it is very usual in the Norman style for the abacus of the capitals to be continued through the whole suit of mouldings, and it is sometimes carried along the walls as a string; this arrangement also is occasionally used in the Early English: when there are no shafts there is frequently in the former of these styles, and occasionally in the latter, an impost-moulding running through the jambs which in section resembles an abacus.



Dreux, Normandy.

In the Decorated and Perpendicular styles it is not common to find any impost-mouldings in the jambs of archways, except the capitals of the small shafts.

INCERTUM OPUS (Vitruvius), a mode of building walls used by the Romans, in which the stones were small and unhewn, corresponding with the modern term, "rubble-work."

INCISED, or ENGRAVED SLABS, stone or alabaster slabs, with figures engraved on them, used as sepulchral memorials, called in France *tombes plates de pierre*. It would be difficult to attribute confidently the priority of date to the use of these memorials, or to that of sepulchral brasses, and it is most probable that both were generally introduced about the same period, the middle of the thirteenth century, that both were the works of the same artificers, and used indifferently as suited the taste or fortune of individuals, the sepulchral brass being, as it would appear, the more costly, as well as more durable memorial. In England, incised slabs do not appear ever to have existed in great number, the prevalent fashion being to use the brass, shaped to the form of the figure, and imbedded in a cavity in the slab, whereby the cost of the tomb was much less than that of the French or Flemish brasses, which usually were formed of large sheets of metal, covering the entire surface of the slab.

INN, or HOSTEL. These terms were formerly employed as synonymous with any house used as a lodging-house, and not confined to taverns as at present. For instance, the inns or halls which were so numerous in Oxford and Cambridge, before the erection of colleges, were merely lodging-houses for the scholars, subject to certain regulations; the inns of court in London were of a similar character for the use of the law-students. There are yet

remaining in some old towns, buildings of considerable antiquity originally built for public inns, and some of them are still used for that purpose, though for the most part they have been considerably altered, as at Rochester; Salisbury; Glastonbury; Sherborne; Malmsbury; Fotheringhay; Ludlow; Grantham; York.

INTERCOLUMNIATION, the clear space between two columns; it varies considerably in width, and from its proportions the porticos of the ancients are divided into the following orders: *pycnostyle*, in which the intercolumniation is equal to one diameter and a half of the shaft of the column; *systyle*, in which the intercolumniation is equal to two diameters; *eustyle*, two and a quarter diameters; *diastyle*, three diameters; *aræostyle*, four diameters.

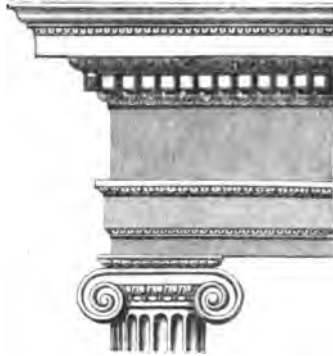
INTRADOS, the soffit or under surface of an arch, as opposed to Extrados.

IONIC ORDER. The most distinguished feature of this order is the capital, which is ornamented with four spiral projections called volutes; these are arranged in the Greek examples, and the best of the Roman, so as to exhibit a flat face on the two opposite sides of the capital, but in later works they have been made to spring out of the mouldings under the angles of the abacus, so as to render the four faces of the capital uniform, the sides of the abacus being worked hollow like the Corinthian; the principal moulding is an ovolo, or echinus, which is overhung by the volutes, and is almost invariably carved; sometimes also other enrich-



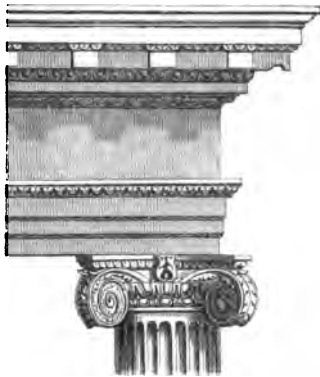
Brectheum.

ments are introduced upon the capital: in some of the Greek examples there is a collarino, or necking, below the echinus, ornamented with leaves and flowers. The shaft varies from eight and a quarter to about nine and a half diameters in height; it is sometimes plain, and sometimes fluted with twenty-four flutes, which are separated from each other



Grecian Ionic.

by small fillets. The bases used with this order are principally varieties of the Attic base, but another of a peculiar character is found in some of the Asiatic examples, the lower mouldings of which consist of two scotiæ, separated by small fillets and beads, above which is a large and prominent torus. The members of the entablature in good ancient examples, are sometimes perfectly plain, and sometimes enriched, especially the bed-mouldings of the cornice, which are frequently cut with a row of dentels. In modern or Italian architecture, the simplicity of the ancient entablature



Roman Ionic.

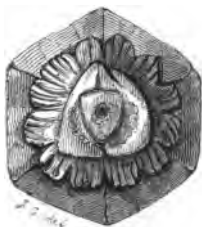
has been considerably departed from, and the cornice

is not unfrequently worked with modillions in addition to dentels.

IRONWORK. Of the ironwork of the middle ages, connected with architecture, we have not very numerous specimens remaining, although sufficient to shew the care that was bestowed upon it: some



of the earliest and most ornamental kind is exhibited in the hinges and scroll-work on doors, which will be found described under the terms **HINGE** and **DOOR**; in the making of these, considerable skill as well as elegance is displayed, and the junctions of the subordinate branches of the patterns with the larger stems are formed with the greatest neatness and precision; the minute ornaments also which are frequently introduced on them,



D. & H. Sc.

such as animals' heads, leaves, flowers, &c., are often finished with more care and accuracy than might be ex-



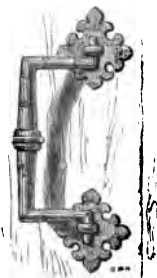
Cathedral, Laon.

pected in such materials; the heads of the nails are made in a great variety of

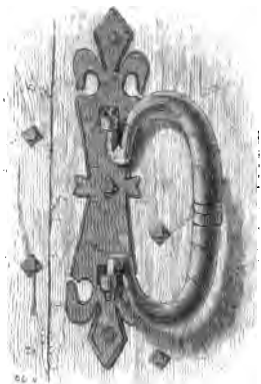


St. Martin, Laon.

different forms, some projecting like a spike, others flat : occasionally nails appear to have been tinned, as there is an entry in a cloister roll at Durham, "*Pro tynning ecc clavorum pro claustro xijd.*" The handles and knockers on doors are also made ornamental ; the former, especially when of simple character, are usually in the shape of rings with a spindle going through the centre of a circular escutcheon, but sometimes they are of other forms ; those of Early English and Decorated date are almost always rings, and they have seldom any ornament about them beyond occasionally a few spiral lines arising from their being made of a square bar of iron twisted, and sometimes a small flower or animal's head on each side of the end of the spindle to keep them in their places ; a ring-handle on the vestry-door of St. Saviour's, Southwark, of the early part of the seventeenth century, has a pair of creatures like lizards on it, with their heads next the end of the spindle, and their tails curled round the ring : when not made in the form of rings, the handles are ornamented in various ways, frequently with minute patterns of tracery. The escutcheons are occasionally made with a projecting boss or umbo in the centre, and sometimes have a few branches of foliage round them, but they are more usually ornamented with minute tracery, or with holes pierced through them in various patterns ; sometimes the whole escutcheon is cut into leaves : the end of the spindle is not unfrequently formed into a head ; at Leighton Buzzard church is an example in which it is a hand. Besides these handles, others in the form of a bow are also used ; they are frequently, if not usually, made angular, and are placed upright on the doors ;

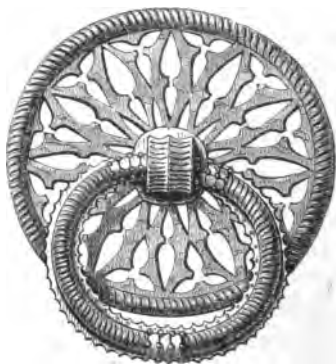


sometimes they are fixed, but are oftener made to turn in a small eye or staple at each end. The pendant handles are in general sufficiently ponderous to serve for knockers, and they were evidently often intended to be used as such, for there is a large-headed nail fixed in the door for them to strike upon : but sometimes the knocker is distinct from the handle, and is made equally, if not more, ornamental ; on the gates of the Hotel de Ville, at Bourges,



Westcott Barton.

in France, is a large and splendid specimen, of Flamboyant date, with tracery, pinnacles, and other minute decorations ; on the door of a house at Auxerre, is an example of a simpler kind : in the sixteenth and seventeenth centuries, knockers partake very much of the form of a hammer ; are frequently fixed on an ornamental escutcheon, and usually strike upon a large-headed nail. Locks, especially when placed on the outside of doors, are very commonly ornamented with patterns of tracery, and studs formed by the heads of the nails, and sometimes also with small



D.R.H.

Stogumber, Somersetshire.

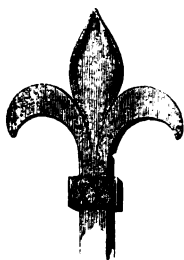
mouldings; when placed on the inside of the doors there are frequently enriched escutcheons over the key-holes, which are often in the form of shields.

Throughout the period in which Gothic architecture flourished, the appearance of the iron work that was exposed to view seems to have been duly regarded, and

in enriched buildings usually to have been made proportionably ornamental: the heads of the stanchions in windows, and in the openings of screens, are often enriched with flowers or other decorations. Monuments are not unfrequently surrounded with iron railings, in the details of which the characteristics of the style of architec-



Eyworth Church, Bedfordshire.



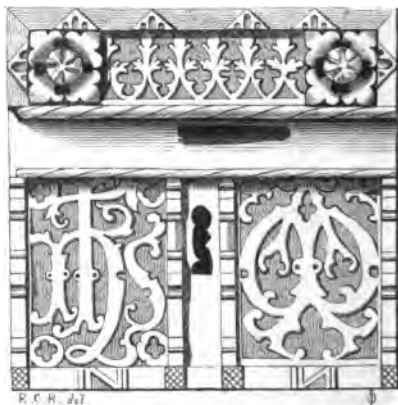
Eyworth Church, Bedfordshire.



Crick Church, Northants.

ture which prevailed at the period of their erection, are to be detected; specimens of these may be seen round the tomb of the Black Prince, and some others, at Canterbury cathedral, and in the chancel of Arundel church, Sussex: the ancient doors also, from the nave into the chancel, of this church are of iron, they consist of small flat bars crossing each other, and riveted together.

Leland (Itin. i. 76.) states, that Bishop Tunstall, who died in 1560, "made an exceeding strong gate of yren to the castelle," at Durham. In the church of Burwash, Sussex, in the neighbourhood of which were formerly many iron foundries, there are plates of cast iron in the pavement, used instead of gravestones, on one of which are traces of a flowered cross, and a short inscription in Lombard letters : at Rouen cathedral one of the chapels on the south side of the choir is enclosed with a screen of ironwork, considerably ornamented. There are also some valuable portions preserved in the Museum of Antiquities, at Rouen. But one of the most elaborate specimens of the ironwork of the middle ages, is the tomb of Edward IV., in St. George's chapel, Windsor; it consists of rich open screen-work, with a variety of buttresses, pinnacles, crockets, tabernacles, tracery and other ornaments, which are introduced in great profusion; the tracery is formed by plates of iron, in which the openings are pierced, laid one over the other with the piercings of the inner plates, each in succes-



Lock, Gisors.

sion somewhat smaller, so that the edges produce the effect of mouldings; this is the common method of forming tracery in all cases in which more depth and

richness of effect is desired than can be produced by piercing a single plate; the lock from Rouen is made in this way, with two thicknesses; that from Gisors is of a single plate. See ESCUTCHEON and HINGE.

JAMB, the side of a window, door, chimney, &c.

JESSE, or **TREE OF JESSE**, a representation of the genealogy of Christ, in which the different persons forming the descent are placed on scrolls of foliage branching out of each other, intended to represent a tree; it was by no means an uncommon subject for sculpture, painting, and embroidery. At Dorchester church, Oxfordshire, it is curiously formed in the stone-work of one of the chancel windows; at Christ Church, Hampshire, it is cut in stone on the reredos of the Altar; at Chartres cathedral it is introduced in a painted window at the west end of the nave; it may also be seen at Rouen cathedral, and many other churches both in France and England. At Llanrhaidr yn Kinmerch, Denbighshire, is an example in stained glass, with the date 1533, and another of about the same age has recently been put up in the church of St. George, Hanover-square, London. It was likewise wrought into a branched candlestick, thence called a Jesse, not an unusual piece of furniture in ancient churches.

JETTIE, **JUTTY**, a part of a building that projects beyond the rest, and overhangs the wall below, as the upper stories of timber houses, bay windows, penthouses, small turrets at the corners, &c.

JOGGLE. A term peculiar to masons, who use it in various senses relating to the fitting of stones together; almost every sort of jointing, in which one piece of stone is let or fitted into another, is called a joggle; what a carpenter would call a rebate is also a joggle in stone.

JOINT. The interstices between the stones or bricks in masonry and brick-work are called joints.

JOISTS, the horizontal timbers in a floor, on which the flooring is laid: also the small timbers which sustain a ceiling. In floors constructed without girders there is usually but one thickness of joists, to the underside of which the ceiling is attached, but when girders are used they are often double, (the upper row carrying the flooring, and the lower the ceiling,) with a series of larger timbers between them, called *binding joists*; when this kind of construction is used the upper joists are called *bridging joists*.

JOFY, JOPE, an ancient term in carpentry, now obsolete, the meaning of which is doubtful, but it appears to have been applied to struts and braces in roofs, &c.

JUBE, the rood-loft, or gallery, over the entrance into the choir, is sometimes called the Jube, from the words "Jube, Domine, benedicere," which were pronounced from it immediately before certain lessons in the Roman Catholic service, which were sometimes chanted from this gallery, when the dean, abbot, or other superior of the choir, gave his benediction; a custom still continued in some of the foreign churches, as at Bayeux cathedral. This name was also applied to the ambo for the same reason. See **ROOD-LOFT** and **AMBO**.

KEEP, the chief tower or dungeon of a castle.

KERNEL. See **CRENELLE**.

KEY-STONE, the central stone, or *voussoir*, at the top of an arch; the last which is placed in its position to complete the construction of an arch. The bosses in vaulted ceilings are also sometimes called Keys. See **BOSS**.

KILLESSE, CULLIS, COULISSE, a gutter, groove, or channel. This term is in some districts corruptly applied to a hipped roof by country carpenters, who speak of a

killesed or *cullidged* roof. A dormer window is also sometimes called a *killesse* or *cullidge* window.

KING-POST, the middle post of a roof standing on the tie-beam and

reaching up to the ridge; it is often formed into an octagonal column with capital and base, and



Old Shoreham, Sussex.

small struts or braces, which are usually slightly curved, spreading from it above the capital to some of the other timbers. A king-post in the chancel of Old Shoreham church, Sussex, has an Early English base, and the tie-beam has the tooth ornament cut on the angles.

KIRK, *Kirke*, a church; a term still in use in Scotland.

KNEE, a term used in some parts of the west of England for the return of the dripstone at the spring of the arch.

KNOT, **KNOB**, **KNOPPE**, **KNOTTE**, a boss, a round bunch of leaves or flowers, or other similar ornament. The term is likewise used in reference to the foliage on the capitals of pillars.



Warmington Church, Northamptonshire.

LABEL. See **DRIP-STONE**.

LACUNAR, **LEQUEAR**, a ceiling, and also sometimes

used for panels or coffers in ceilings, or in the soffits of cornices, &c.

LANTERN, in Italian or modern architecture a small structure on the top of a dome, or in other similar situations, for the purpose of admitting light, promoting ventilation, or for ornament, of which those on the top of St. Paul's cathedral, and the Radcliffe Library at Oxford, may be referred to as examples. In Gothic architecture the term is sometimes applied to louvres on the roofs of halls, &c., but it usually signifies a tower, which has the whole height, or a considerable portion of the interior, open to view from the ground, and is lighted by an upper tier of windows: lantern-towers of this kind are common over the centre of cross churches, as at York minster, Ely cathedral, Coutances cathedral in Normandy, the church of St. Ouen at Rouen, &c. The same name is also given to the light open erections often placed on the tops of towers, as at Boston, Lincolnshire, and Lowick, Northamptonshire; these sometimes have spires rising from them, but in such cases they are less perforated with windows, as at St. Michael's church, Coventry.

LANCET WINDOW. See **WINDOW**.

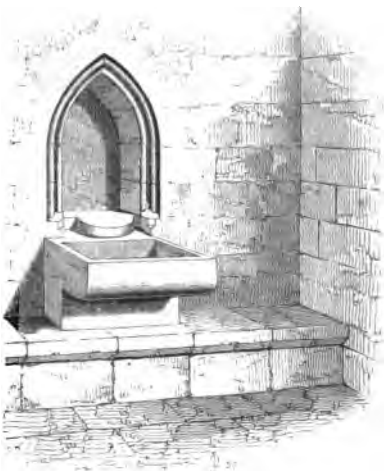
LARDOSE, a screen at the back of a seat, behind an altar, &c. See **REREDOS**.

LARMIER, *Larmier*, the corona; a term adopted from the French.

LATTEN, *Laten*, *Lattin*, *Laton*, a mixed metal resembling brass, but apparently not considered the same by our forefathers, for Lydgate, in his Boke of Troye, uses the expression "of brasse, of coper, of laton." In the will of Henry VII. this kind of metal is spoken of as copper, by which name it is directed to be used about his tomb, but in other ancient documents it is almost in-

variably called latten, as in the contract for the tomb of Richard, earl of Warwick; the monumental brasses so common in our churches are mentioned as being of latten.

LAVATORY, a cistern or trough to wash in. There was usually a lavatory in the cloisters of monastic establishments, at which the inmates washed their hands and faces; some of these still remain, as at Gloucester and Worcester. This name is also given to the piscina.




Selby, Yorkshire.

LEAVES, ~~Leaves~~, a term formerly applied to window shutters, the folding-doors of closets, &c., especially to those of the almeries and the repositories of reliques, formerly so numerous in churches; some pieces of sacred sculpture and paintings also were protected by light folding-doors or leaves, particularly those over altars, and the insides of the leaves themselves were often painted, so that when turned back they formed part of the general subject. The term is occasionally applied to the folding-doors of buildings.

LECTERN, **LETTERN**, the desk or stand on which the larger books used in the services of the Roman Catholic church are placed; since the Reformation they have been seldom used in this country, but are occasionally

employed to hold the Bible. The principal lectern stood in the middle of the choir, but there were sometimes others in different places. They were occasionally made of stone or marble, and fixed, but were usually of wood or brass, and moveable; they were also often covered with costly hangings embroidered in the same manner as the hangings of the Altar. At Debtling is one of Decorated date; it is made with a desk for a book on four sides, and is



Debtling, Kent.

more ornamented than any of the others; they are usually made with desks on two sides only. The specimens of brass lecterns are not so numerous as those of wood, but they may be seen in several of the college chapels in Oxford; at Southwell minster; Trinity church, Coventry; Yeovil, Somersetshire; Eton college chapel; Campden, Gloucestershire; Croft, and Long Sutton,

Lincolnshire; and Leverington, Cambridgeshire. A common form for brass lecterns, and one which is sometimes given to those of wood, is that of an eagle or pelican with the wings expanded to receive the book, but they are also often made with two flat sloping sides, or desks, for books.

LEDGER, a large flat stone, such as is frequently laid over a tomb, &c. Some of the horizontal timbers used in forming scaffolding are also called *ledgers*.

LEDGMENT, *Figement*, *Figement*, a string-course or horizontal suit of mouldings, such as the base-mouldings, &c., of a building.

LICH-GATE, or **CORPSE-GATE**, a shed over the entrance of a churchyard, beneath which the bearers sometimes paused when bringing a corpse for interment. The term is also used in some parts of the country for the path by which a corpse is usually conveyed to the church.



Garsington, Oxfordshire.

LIGHTS, the openings between the mullions of a window, screen, &c., sometimes corruptly called days or bays.

LINTEL, a piece of timber or stone placed horizontally over a doorway, window, or other opening through a wall, to support the superincumbent weight.

LIST, a fillet. See **FILLET**.

LOCK. Several kinds of locks were formerly used; that most common on large doors was a *stock-lock*, the works of which were let into a block of wood which was

fixed on the inside of the door; locks of this kind are now often to be seen on church doors. Another kind was entirely of metal, with one side made ornamental, which, when fixed, was exposed to view, the works being let into the door; this sort of lock does not appear to be older than the fifteenth century, various specimens remain, but principally on internal doors: a lock of very similar description to this last mentioned is also frequently



Evreux.

found on chests, but with a hasp which shuts into it to receive the bolt. Ingenious contrivances were sometimes resorted to in order to add to the security of locks; a door on the tower staircase at Snodland church, Kent, has a lock the principal keyhole of which is covered by a plate of iron shutting over it as a hasp, which is secured by a second key. In the sixteenth century they were frequently very elaborate and complicated pieces of mechanism, and when fixed on ornamental works were often very conspicuous. In addition to these kinds, *padlocks* or *hang-locks* were also frequently used. See IRON-WORK.

LOCKBAND, a course of bond-stone, or a bonding-course in masonry.

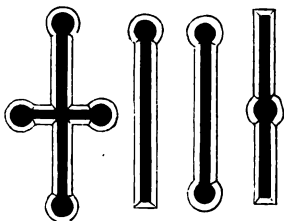
LOCKER, a small closet or cupboard frequently found in churches, especially on the north side of the sites of Altars; they are now usually open, but were formerly closed

with doors, and were used to contain the sacred vessels, relics, and other valuables belonging to the church. The locker is usually considered to be smaller than the ambry, but the terms are frequently used synonymously. See **ALMERY**.

LOFT, a room in the roof of a building; a gallery or small chamber, raised within a larger apartment, or in a church, as a music-loft, a singing-loft, a rood-loft, &c.

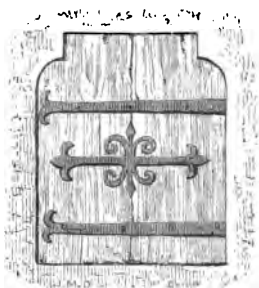
LOOP-HOLE, **LOOP**, **LOUP**, narrow openings, or cre-

nelles, used in the fortifications of the middle ages, through which arrows and other missiles might be discharged upon assailants; they were most especially placed in situations to com-



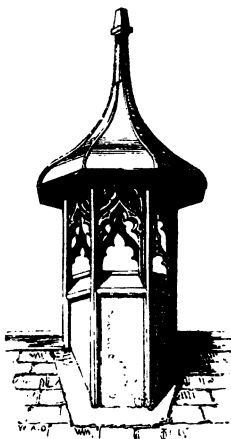
mand the approaches and entrances, and sometimes were introduced in the merlons of the battlements: they have usually a circular enlargement in the middle, or at the lower, or both ends, and are occasionally in the form of a cross; of this last-mentioned shape they are sometimes found introduced in the battlements of ecclesiastical buildings as ornaments, as on the angular turrets of the tower of Kettering church, Northamptonshire, and the canopy over the tomb of the Black Prince.

LOUVRE, a turret, or small lantern, placed on the roofs of ancient halls, kitchens, &c., to allow of the escape of smoke, or to promote ventilation; originally they were



Drayton, Berks.

entirely open at the sides, or closed only with narrow boards, placed horizontally and sloping, and at a little distance apart, so as to exclude rain and snow without impeding the passage of the smoke. When, as was formerly by no means uncommon, fires were made on open hearths, without flues for the conveyance of the smoke, louvres were indispensable, and when not required for use they were very frequently erected for ornament, but in the latter case were usually glazed, and many which once were open have been glazed in later times; examples may be seen on many of the college halls at Oxford and Cambridge. There is a large one on the hall of Lambeth palace, built in the time of Charles II. See LANTERN.



Lincoln College, Oxford.

LOZENGE, LOZENGE-MOULDING, a modern name sometimes given to Norman ornaments and mouldings which partake of the shape of lozenges; but from the varieties of these the term by no means conveys any exact idea of form.



Tickencote, Rutland.



Montivilliers, Normandy.

LUCARNE, *Lucarne*, a dormer or garret window.

MACHICOLATIONS, openings formed for the purpose of

defence at the tops of castles and fortifications, by setting the parapet out on corbels, so as to project beyond the face of the wall, the intervals between the corbels being left open to allow of missiles being thrown down on the heads of assailants: they are more especially found over the gateways and entrances, but are also common in other situations. Parapets are sometimes set out on projecting corbels, so as to have a similar appearance when there are no machicolations behind them. Examples are to be found in very many of our old castles, as at Warwick; Lumley and Raby, Durham; Carisbrook, Hampshire; Bodiam, Sussex, &c.



MANSE, the parsonage house: the use of this word is chiefly confined to the northern parts of the kingdom.

MANTLE-TREE, **MANTLE-PIECE**, a beam across the opening of a fireplace, serving as a lintel or breast-summer to support the masonry above, which is called the chimney breast.

MEMBER, a moulding; as a cornice of five members, a base of three members. The term is also sometimes applied to the subordinate parts of a building.

MERLON, the solid part of an embattled parapet, standing up between the embrasures.

MESTLING, **MASTLIN**, yellow metal, brass. Sacred ornaments or utensils are described as made thereof; in the Inventory taken at Wolverhampton, 1541, there are enumerated great basons, censers, vessels, and two great candlesticks of "mastlin," weighing 120lbs.

METOPE, METOPSE, the space between the triglyphs in the frieze of the Doric order: in some of the Greek examples they are quite plain, and in others ornamented with sculpture; in Roman buildings they are usually carved with ox skulls, but sometimes with pateras, shields, or other devices, and are rarely left plain. According to the Roman method of working the Doric order, it is indispensable that the metopes should all be exact squares, but in the Grecian Doric this is not necessary.



MEZZANINE, a low intermediate story between two higher ones.

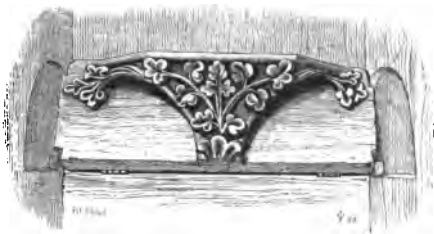
MEZZO-RELIEVO. See **BASSO-RELIEVO**.

MINSTER, the church of a monastery, or one to which a monastery has been attached: the name is also occasionally applied to a cathedral.

MINUTE, a proportionate measure, by which the parts of the classical orders are regulated: the sixtieth part of the lower diameter of the shaft of a column.

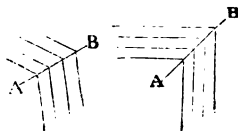
MISERERE, the projecting bracket on the underside of the seats of stalls in churches; these, where perfect, are fixed with hinges so that they may be turned up, and when this is done the projection of the miserere is sufficient, without actually forming a seat, to afford very considerable rest to any one leaning upon it. They were allowed in the Roman Catholic church as a relief to the infirm during the long services that were required to be performed by the ecclesiastics in a standing posture. They are always more or less ornamented with carvings of leaves, small figures, animals, &c., which are generally

very boldly cut; examples are to be found in almost all churches which retain any of the ancient stalls; the oldest is in Henry the VIIth's chapel at Westminster where there is one in the style of the thirteenth century.



Henry the VIIth's Chapel, Westminster.

MITRE, the line formed by the meeting of mouldings or other surfaces, which intersect or intersect each other at an angle, as A B.



MODILLON, projecting brackets under the corona of the Corinthian and Composite, and occasionally also of the Roman Ionic orders.



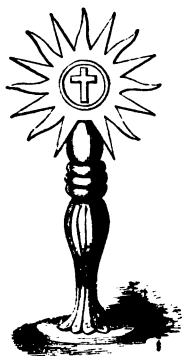
MODULE, a measure of proportion by which the parts of an order or of a building are regulated in classical architecture; it has been generally considered as the diameter, or semi-diameter, of the lower end of the shaft of the column, but different architects have taken it from different parts and subdivided it in various ways.

MONSTRANCE, the vessel in which the consecrated wafer, or host, is placed, while the congregation are blessed with it in the Roman Catholic church. It is made of glass, or crystal, and is now usually in the

form of a circle, surrounded with rays of metal like a sun, and placed on an upright stem, but was formerly of different shapes, and was occasionally upheld by figures of kneeling angels.

MONYAL. See **MULLION.**

MOSAIC WORK, ornamental work formed by inlaying small pieces, usually cubes, of glass, stone, &c. It was much used by the ancients in floors, and on the walls of houses, and many specimens which have been discovered are exceedingly beautiful: some of these are of very fine execution, and by the introduction of different-coloured materials are made to represent a variety of subjects with figures and animals; others are of coarser execution, and exhibit only architectural patterns, such as frets, guilloches, foliage, &c.; numerous examples have also been found among the remains of Roman buildings in this country, but they are inferior to many discovered in other parts of Europe, as at Bignor, Sussex; Cirencester, Gloucestershire; Mansfield, Woadhouse, Notts; Caerwent, Monmouthshire; Northleigh and Banbury, Oxfordshire; and other places. In the middle ages this kind of work continued to be used in Italy and some other parts of the continent, and was applied to walls and vaults of churches; in England it was never extensively employed, though used in some parts of the shrine of Edward the Confessor, on the tomb of Henry III., and in the paving of the choir at Westminster abbey, and Becket's crown at Canterbury, where curious patterns may be seen. Mosaic work is still executed with great skill by the Italians.

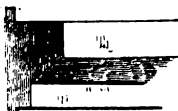


Monstrance.

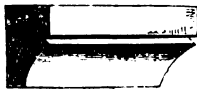
MOULD, ~~fillet~~, the model or pattern used by workmen, especially by masons, as a guide in working mouldings and ornaments: it consists of a thin board or plate of metal cut to represent the exact section of the mouldings, &c., to be worked from it.

MOULDING, a general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, door and window jambs and heads, &c. The regular mouldings of classical architecture are, the *fillet*, or *list*; the *astragal*, or *bead*; the *cyma reversa*, or *ogee*; the *cyma recta*, or *cyma*; the *cavetto*, or *hollow*; the *ovolo*, or *quarter-round*; the *scotia*, or *trochilus*; the *torus*, or *round*: each of these admits of some variety of form, and there is considerable difference in the manner of working them between the Greeks and Romans. The mouldings in classical architecture are frequently enriched by being cut into leaves, eggs, and tongues, or other ornaments, and sometimes the larger members have running patterns of honeysuckle or other foliage carved on them in low relief; the upper moulding of cornices is occasionally ornamented with a series of projecting lions' heads:

In middle age architecture, the diversities in the proportions and arrangements of the mouldings are very great, and it is scarcely possible to do more than point out a few of the leading and most character-



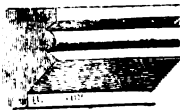
Binham, Norfolk.



Norwich Cathedral.



Peterborough Cathedral.



Peterborough Cathedral.

istic varieties. In the Norman style the mouldings consist almost entirely of rounds and hollows, variously combined, with an admixture of splays, and a few fillets: the ogee and ovolo are seldom to be found, and the cyma recta scarcely ever: in early work very few mouldings of any kind are met with, and it is not till the style is considerably advanced that they become numerous; as they increase in number, their size is, for the most part, proportionably reduced. One of the most marked peculiarities of Norman architecture is the constant recurrence of mouldings broken into zigzag lines; it has not been very clearly ascertained at what period this kind of decoration was first introduced, but it was certainly not till some considerable time after the commencement of the style; when once adopted, it became more common than any other ornament, and it is frequently used in great profusion; it may be made to produce great variety of effect by changing the section of the mouldings and placing the zigzags in different directions: about the same time that the zigzag appeared, other ornaments of various kinds were introduced among the mouldings, and are frequently met with in great abundance; two of the most marked are the billet, and a series of grotesque heads placed in a hollow moulding, with their tongues or beaks lapping over a large bead or torus; but of these ornaments there are many varieties, and the other kinds are incalculably diversified.

In the Early English style, the mouldings become lighter, and are more boldly cut than in the Norman; the varieties are not very great, and in arches, jambs of doors, windows, &c., they are very commonly so arranged that if they are circumscribed by a line drawn to touch the most prominent points of their contour it will be found to form a succession of rectangular recesses, as

a. b. c. d. e.; they generally consist of alternate rounds and hollows, the latter very deeply cut, and a few small fillets; sometimes also splays are



Salisbury Cathedral.

used: there is considerable inequality in the sizes of the round mouldings, and the larger ones are very usually placed at such a distance apart as to admit of several smaller between them; these large rounds have frequently one or more narrow fillets worked on them, or are brought to a sharp edge in the middle, as at Haddenham, Great Haseley, &c.;



College Church, Brackley.

the smaller rounds are often undercut, with a deep cavity on one side, e. e.; and the round and hollow members constantly unite with each other without any parting fillet or angle. The ornaments used on mouldings in this style are not numerous, and they are almost invariably placed in the hollows; the commonest and most characteristic is that which is known by the name of the tooth-ornament, which usually consists of four small plain leaves united so as to form a pyramid, but it is sometimes worked differently, and at the west door of St. Cross church, Hampshire, and the chancel-arch of Stone church, Kent, is composed of small bunches of leaves; these ornaments are commonly placed close together, and several series



of them are frequently introduced in the same suit of mouldings: the other enrichments consist chiefly of single leaves and flowers, or of running patterns of the foliage peculiar to the style.

The Decorated mouldings are more diversified than the Early English, though in large suits rounds and hollows continue for the most part to prevail; the hollows are often very deeply cut, but in many instances, especially towards the end of the style, they become shallower and broader; ovolos are not very uncommon, and ogees are frequent; splays also are often used, either by themselves or with other mouldings; fillets placed upon larger members are abundant, especially in the early part of the style, and a round moulding, with a sharp projecting edge on it, arising from one half being formed from a smaller curve than the other, is frequently used; this is characteristic of Decorated work, and is very common in stringcourses; when used horizontally the larger curve is placed uppermost: there is also another moulding, convex in the middle and concave at each extremity, which, though sometimes found in the Perpendicular style, may be considered as generally characteristic of the Decorated. Fillets are very frequently used to separate other members, but the rounds and hollows often run together as in the Early English style. The enrichments consist of leaves and flowers, either set sepa-



Broughton Church, Oxon.



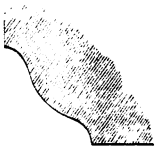
Broughton Church, Oxon.



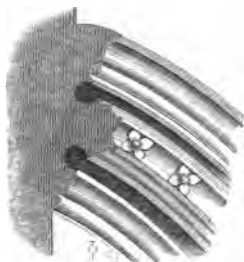
Middleton Cheney, Oxon.



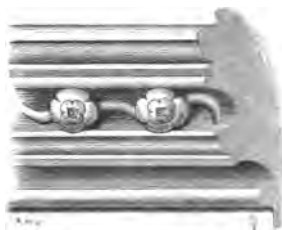
Chacombe, Northants.



rately or in running patterns, figures, heads, and animals, all of which are generally carved with greater truth



Dorchester Church, Oxfordshire.



Steventon Church, Berkshire.

than at any other period; shields, also, and fanciful devices, are sometimes introduced: the varieties of foliage and flowers are very considerable, but there is one, the ball-flower, which belongs especially to this style, although a few examples are to be found of earlier date; this is a round hollow flower, of three petals, enclosing a ball.

In the Perpendicular style, the mouldings are generally flatter and less effective than at an earlier period; one of the most striking characteristics is the prevalence of very large, and often shallow hollows; these sometimes occupied so large a space as to leave but little room for any other mouldings; the hollows and round members not unfrequently unite without any line of separation, but the other members are parted either by quirks or fillets; the most prevalent moulding is the ogee, but rounds, which are often so small as to be only beads, are very abundant, and it is very usual to find two ogees in close



Balliol College, Oxford.

contact, with the convex sides next each other; there is also an undulating moulding, which is



common in abacusses



Deddington Church, Oxon.

and dripstones, peculiar to the Perpendicular style, especially the latter part of it; and another indicative of the same date, which is concave in the middle and round at each extremity, is occasionally used in

door jambs, &c. In Perpendicular work, small fillets are not placed upon larger members as in Decorated and Early English; splays also are much less frequent than in the earlier styles, but shallow hollows are used instead. The ornaments used in the mouldings are running patterns of foliage and flowers; detached leaves, flowers, and bunches of foliage; heads, animals, and figures, usually grotesque; shields, and various heraldic and fanciful devices: the large hollow mouldings, when used in arches or the jambs of doors and windows, sometimes contain statues with canopies over them.

MULLION, MUNTON, Munnion, Monpal, Mopnal, Mopnickle, Mopnel, Monion: the division between the lights of windows, screens, &c., in Gothic architecture; the styles, or upright divisions, in wainscoting are also sometimes called by the same name. Mullions are scarcely ever found of earlier date than the Early English style, for though windows are not unfrequently used in couplets, and sometimes in triplets, in Norman work, they are almost invariably separated by small shafts, or by piers too massive to be called mullions; Early English windows also are often separated by piers, but in numerous instances they are placed so close together, that the divisions become real mullions, and from the date of the introduction of tracery they are universal.

In unglazed windows, such as those in belfries, single

Decorated.



Oxford Cathedral.

shafts are sometimes used in place of mullions in the Early English style, and perhaps occasionally in the Decorated; in open screen-work they appear to prevail in both these styles, and examples of Decorated date are by no means uncommon. The mouldings of mullions are extremely various, but they always

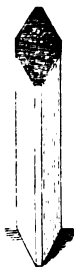
Perpendicular.



Westminster Hall.

partake of the characteristics of the prevailing style of architecture; in rich Early English and Decorated work they have frequently one or more small shafts attached to them which terminate at the level of the springing of the arch, and the mouldings in the tracery (where tracery is used) over the capitals of the shafts are generally different from those below; but in very numerous instances, mullions, in both these styles, have plain splays only and no mouldings, and many of Decorated date have shallow hollows instead of splays at the sides; in Perpendicular work a plain mullion of this last mentioned kind is extremely common: after the introduction of the Perpendicular style, shafts are rarely found on mullions, though bases are sometimes worked at the bottoms of

Early plain Mullion.



Duffield, Derbyshire.

Late plain Mullion.



Headington, Oxon.

the principal mouldings, an arrangement which is also occasionally found in earlier work, and most abundantly in the Flamboyant style of France.

MUTULE, a projecting block worked under the corona of the Doric cornice, in the same situation as the modillions in the Corinthian and Composite orders; it is often made to slope downward towards the most prominent part, and has usually a number of small guttæ, or drops, worked on the underside.



NAIL, in middle age architecture the heads of the nails were very frequently made ornamental, and varied to some extent during the prevalence of the different styles; they will be found described under **DOOR** and **IRONWORK**.



Nail-heads, Compton, Berks

NAOS, the inner part of a temple. See **CELL**.

NAVE, the part of a church westward of the choir in which the general congregation assemble; in large buildings it consists of a central division, or body, with two or more aisles, and there is sometimes a series of small chapels at the sides beyond the aisles; in smaller buildings it is often without aisles, but has sometimes two, or more, and sometimes one. In cathedral and conventual churches the nave was generally, if not always in this country, separated from the choir by a close screen, which in most instances still remains; on the western side of this, next the nave, one or more altars were occasionally placed, as at St. Alban's abbey, Durham cathedral, and the church of Fotheringhay, Northamptonshire, and an altar is recorded to have stood in a corresponding situation at Canterbury cathedral, previous to the fire in 1174; the same arrangement appears also to have been formerly common in France, though, with but very few

exceptions, the old screens have been removed to make way for light open partitions. Some naves have apses or chapels at the west end containing altars, as at the cathedral of Nevers, and two churches at Falaise, in France; the same was also the case at Canterbury cathedral before the nave was rebuilt by Archbishop Lanfranc at the end of the eleventh century. Previous to the Reformation the pulpit was always placed in the nave, as it still is at Ely and Chichester, and always in Roman Catholic churches on the continent; the font also stood there, usually near the west end, sometimes in the middle, and sometimes in an aisle or adjoining one of the pillars.

NECK. The plain part at the bottom of a Roman Doric or other capital, between the mouldings and the top of the shaft. In Gothic architecture the mouldings at the bottom of the capital are frequently called Neck-mouldings.

NEWEL, Noel, Notwel, or Nuel: the central column round which the steps of a circular staircase wind; in the northern parts of the kingdom it is sometimes continued above the steps up to the vaulting of the roof, and supports a series of ribs which radiate from it, as at Carlisle cathedral, Belsay, Warkworth, Alnwick, and Edlingham castles, Northumberland. The term is also used for the principal post at the angles and foot of a staircase.



Belsay Castle.

NICHE, a recess in a wall for a statue, vase, or other

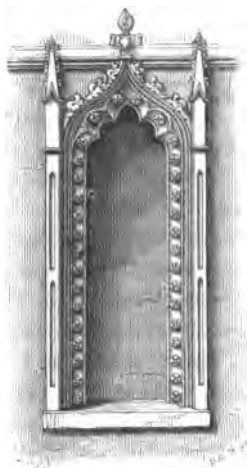
erect ornament: among the ancients they were sometimes square, but oftener semicircular at the back, and terminated in a half dome at the top; occasionally small pediments were formed over them, which were supported on consoles, or small columns or pilasters placed at the sides of the niches, but they were frequently left plain, or ornamented only with a few mouldings. In middle age architecture niches were extensively used, especially in ecclesiastical buildings, for statues. In the Norman style they were generally shallow square recesses, but little ornamented, and in many cases the figures in them were carved on the backs in alto-relievo, and built into the wall; they were not unfrequently placed in ranges, sometimes under a series of intersecting arches, but were also used singly, especially over doorways.

In the Early English style niches became more enriched and more deeply recessed; the figures were sometimes set on small pedestals, and canopies were not unfrequently used over the heads; they were often placed in suits, or arranged in pairs, under a larger arch; when in suits they were very commonly separated by single shafts, in other cases the sides were usually moulded in a similar way to windows; the arches of the heads were either cinquefoiled, trefoiled, or plain, and when canopies were used they were generally made to project: good examples are to be seen on the west front of the cathedral at Wells.



Warmington, Northants.

Decorated niches were more varied than those of the earlier styles: they were usually of considerable depth, in form either of a semi-octagon or semi-hexagon, with the top cut into a regular vault, with ribs and bosses, but sometimes they were made shallower and plainer; they were placed either singly or in ranges, and they very frequently had ogee canopies over them, which

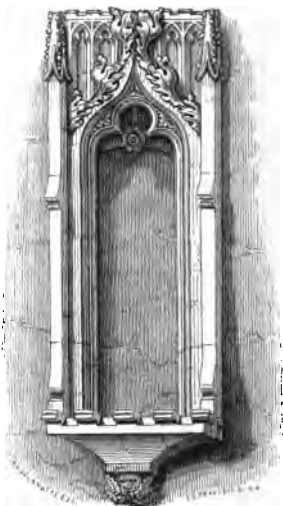


Coombe Church, Oxon.

were sometimes placed flat against the wall and sometimes bowed out in the form of an ogee; triangular canopies were also common: several kinds of projecting canopies were likewise used, especially when the niches were placed separately; some of these were conical, like spires, with a series of flat triangular, or ogee, subordinate canopies round the base; others resembled these without the central spire, and some were flat at the top, partaking somewhat of the form of turrets; in the tops of buttresses niches were sometimes made to occupy the whole breadth of the buttress, so as to be entirely open on three sides, with small piers at the front angles; the arches of niches in this style were either plain or feathered; the sides, in addition to the mouldings, were very frequently ornamented with small buttresses and pinnacles; crockets, finials, and pinnacles, were also

abundantly used on the canopies; pedestals were very common, particularly in niches with projecting canopies, and in such cases were either carried on corbels or rose from other projecting supports below; sometimes corbels were used instead of pedestals.

In the Perpendicular style the numerous kinds of panelling, which were so profusely introduced, were sometimes deeply recessed and made to receive figures, and these varied considerably in form, but of the more legitimate niches the general character did not differ very materially, although there was often considerable variety in the details; they were usually recessed in the form of a semi-hexagon or semi-octagon, with a vaulted top carved with ribs and bosses; the canopies projected, and were some-



Kidlington, Oxfordshire, (Perpendicular.)

times flat on the top, sometimes conical like spires, and occasionally were carried up a considerable height with a variety of light open-work, with buttresses and pinnacles; in plan the canopies were usually half an octagon, or hexagon, with small pendants and pinnacles at the angles; and crockets, finials, and other enrichments were often introduced in great profusion: buttresses, surmounted with pinnacles, were also very frequently placed at the sides of niches in this style; the arches were sometimes plain and sometimes feathered. See CANOPY.

NIGGED ASHLAR, stone hewn with a pick, or pointed hammer, instead of a chisel: this kind of work is also called "hammer-dressed."

NORMAN ARCHITECTURE, the style introduced into this country at the time of the Conquest by the Normans, in 1066: in the early stages it was plain and massive, with but few mouldings, and those principally confined to small features, such as strings, imposts, abacuses, and bases, the archways



Enriched Norman Capital, Westminster Hall.

being either perfectly plain or formed with a succession of square angles, and the capitals of the pillars, &c., were for the most part entirely devoid of ornament: as the style advanced, greater lightness and enrichment were introduced, and some of the later specimens exhibit a profusion of ornaments. The mouldings were but little varied, and consisted principally of rounds and hollows, with small



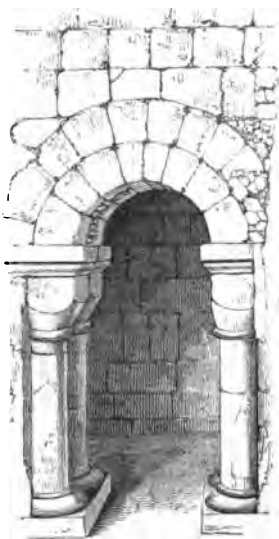
Late Norman Doorway, Middleton Stoney, Oxon.

fillets and sometimes splays intermixed. A very common mode of decorating buildings in this style was with rows of small shallow niches, or panels, which were often formed of intersecting arches, and some of them were frequently pierced to form windows. The doorways were often very deeply recessed, and had several small shafts in the jambs, which, when first introduced, were cut on the same stones with the other parts of the work and built up in courses, but at the latter end of the style they were frequently set separately like the Early English, and occasionally were also banded; in many doorways, especially small ones, the opening reached no higher than the level of the springing of the arch, and was terminated flat, the tympanum or space above it being usually filled with sculpture, or other ornament. The windows were not usually of large size, and in general appearance resembled small doors; they had no mullions, but sometimes they were arranged in pairs (not unfrequently under a larger arch), with a single shaft between them; towards the end of the style they were occasionally grouped together in threes, like the Early English. The pillars at first were very massive, but subse-



Late Norman Window, St. John's, Devizes.

quently became much lighter; they were sometimes channeled, or moulded in zigzag or spiral lines, as at Durham cathedral; in plan they differed considerably, though not so much as in some of the later styles; the commonest forms were plain circles, or polygons, sometimes with small shafts attached, and a cluster of four large semicircles with smaller shafts in rectangular recesses between them. The buttresses were most commonly broad, and of small projection, either uniting with the face of the parapet, or terminating just below the cornice; sometimes they had small shafts worked on the angles, and occasionally half-shafts were used instead of buttresses. Spires and pinnacles were not used in this style, but there are some turrets, of rather late date, which have conical tops, as at the west end of Rochester cathedral, and in Normandy several small church towers have steep pyramidal stone roofs. It was not till towards the end of the Norman style that groining on a large scale was practised; at an early period the aisles of churches were vaulted with plain groining without bosses or diagonal ribs, but the main parts had flat ceilings, or were covered with cylindrical vaults, as at the chapel in the White Tower of London. The Norman arch was round, either semicircular or horse-shoe, and sometimes the impost moulding or capital was



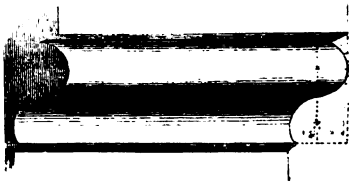
Early Norman Arch, Westminster Hall.

considerably below the level of the springing, and the mouldings of the arch were prolonged vertically down to it; this arrangement was common in the arches round the semicircular apses of churches, as at St. Bartholomew's, in West Smithfield, London; it was not till the latter part of the twelfth century, when the Norman style was in a state of transition into Early English, that the pointed arch was introduced, but some buildings erected at this period retained the Norman characteristics in considerable purity. The best example in the kingdom of an early ecclesiastical structure in this style is the chapel in the White Tower of London; later specimens are to be found in very many of our cathedrals and parish churches; the churches of Iffley, Oxon, and Barfreston, Kent, are striking examples of late date; the latter of these shews considerable signs of the near approach of the Early English style.

NOSING, the prominent edge of a moulding, or drip; the term is used principally to describe the projecting moulding on the edge of a step.

OCTOSTYLE, a portico having eight columns in front.

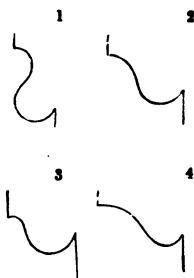
OGEE, ~~Ogee~~, a moulding formed by the combination of a round and hollow, part being concave and part convex. In classical architecture ogees are extensively used, and are always placed with the convex part upwards; among the Greeks they were formed with quirks



Quirked Ogee, Arch of Constantine, Rome.

at the top, but by the Romans these were very frequently omitted. In Gothic architecture also ogees are very abundantly employed, but they are, quite as often as not, used with the hollow part upwards, and in such cases

might in strictness be called *cyma rectas*; they are almost invariably quirked: in Norman work they are very rarely found, and are less common in the Early English than in either of the later styles. This moulding assumed different forms at different periods, and the variations, although not sufficiently constant to afford conclusive evidence of the date of a building, often impart very great assistance towards ascertaining its age; fig. 1. is Early English; fig. 2. is used at all periods, but less frequently in the Early English than in the other styles; fig. 3. is Decorated; fig. 4. is late Perpendicular. The term ogee is also applied to a pointed arch, the sides of which are each formed of two contrasted curves.

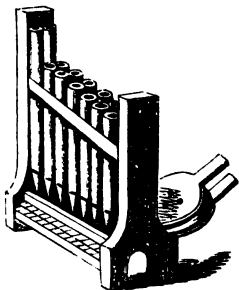


OILLETS, ~~Orbits~~, small openings, or loop-holes, sometimes circular, extensively used in the fortifications of the middle ages, through which missiles were discharged against assailants.

ORBS, ~~Orbs~~, perhaps bosses and knots of foliage, flowers, or other ornaments of similar character in cornices, &c.; they are mentioned in the accounts for the building of Louth steeple (*Archæol.* x. 71.), in connection with the gallery on the inside of the walls, and also by William of Worcester.

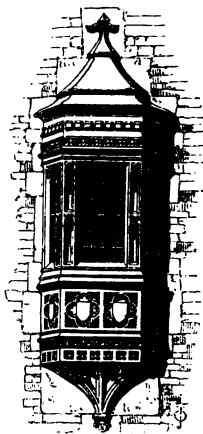
ORDER, in classical architecture, a column entire, consisting of base, shaft, and capital, with an entablature. There are usually said to be five orders, the Tuscan, Doric, Ionic, Corinthian, and Composite; but the first and last, sometimes called the two Roman orders, are little more than varieties of the Doric and Corinthian, and were not used by the Greeks.

ORGAN, originally this term appears to have been applied to almost every kind of musical instrument used in churches, but at an early period it began to be confined to wind instruments, formed of a collection of pipes; these however were very different from the large structures now in use, and of very much smaller size; they were supplied with wind by means of bellows at the back, which were worked by an attendant and not by the player. Besides these large instruments there was also a small portable



organ, sometimes called a "pair of Regals," formerly in use, and this was occasionally of such a size as to admit of its being carried in the hand and inflated by the player; one of these is represented among the sculptures in the cornice of St. John's church, Cirencester, and another on the crosier of William of Wykeham, at New College, Oxford.

ORIEL, *Orisle*: the derivation of this term is unknown, and its original meaning involved in obscurity; it was formerly used in various senses, and in order to suit all the objects to which it is applied it must be described as a projection from a building, such as a penthouse or porch, to give shelter;—a recess within a building, such as a closet, bower, or private chamber;—an upper story, or a gallery;—in the present day the name is only

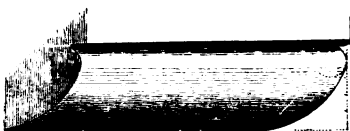


Vicar's Close, Wells.

used in reference to a projecting window, which is frequently called an oriel or oriel-window, but it does not appear ever to have been used anciently in this sense; the old term for these windows is bay-window.

OVERSTORY, ~~Styphistoris~~, the clearstory, or upper-story.

OVOLO, a convex moulding much used in classical architecture; in the Roman examples it is usually an exact quarter of a circle, but in the Grecian it is flatter and is most commonly quirked at the top: in middle age architecture it is not extensively employed; it is seldom found in any but the Decorated style, and is not very frequent in that.



Grecian Ovolo, Temple at Corinth.



Roman Ovolo, Theatre of Marcellus, Rome.

PACE, a broad step, or slightly raised space about a tomb, &c.: a portion of a floor slightly raised above the general level.

PANE, an old term formerly used in reference to various parts of buildings, such as the sides of a tower, turret, spire, &c., which were said to be of four, eight, &c., panes, according to the number of their sides; it was also applied to the lights of windows, the spaces between the timbers in wooden partitions, and other similar subdivisions, and was sometimes synonymous with the term panel; occasionally it was applied to a bay of a building.

PANEL: this term is probably only a diminutive of Pane; it was formerly often used for the lights of windows, but is now almost exclusively confined to the sunken compartments of wainscoting, ceilings, &c., and

the corresponding features in stone-work, which are so abundantly employed in Gothic architecture as ornaments on walls, ceilings, screens, tombs, &c. Of the Norman style no wooden panels remain; in stone-work shallow recesses, to which this term may be applied, are frequently to be found; they are sometimes single, but oftener in ranges, and are commonly arched, and not unusually serve as niches to hold statues, &c. In the

Early English style, the panellings in stone-work are more varied; circles, trefoils, quatrefoils, cinquefoils, &c., and the pointed oval, called the vesica piscis, are common forms; they are also frequently used in ranges, like shal-



Lincoln Cathedral.

low arcades, divided by small shafts or mullions, the heads being either plain arches, trefoils, or cinquefoils, and panels similar to these are often used singly; the backs are sometimes enriched with foliage, diaper-work, or other carvings: specimens of wood-work of the Early English style are not numerous; a common mode of giving the effect of ornamental panelling appears to have been by adding another thickness, moulded and cut to the required shapes, upon the surface of plain boarding: in some churches pieces of plain and massive wainscoting are found, with the panels of large size, and formed of upright boards with the edges overlapping each other, some of which may perhaps be of this date. In the

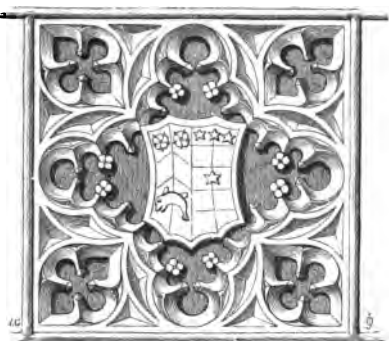
Decorated style wood panelling is frequently enriched with tracery, and sometimes with foliage also, or with shields and heraldic devices: stone panelling varies considerably; it is very commonly arched, and filled with tracery like windows, or arranged



Monumen of Aymer de Valence, Westminster.

in squares, circles, &c., and feathered or filled with tracery and other ornaments in different ways; shields are often introduced, and the backs of the panels are sometimes diapered. In the Perpendicular style the

walls and vaulted ceilings of buildings are sometimes almost entirely covered with panelling, formed by mullions and tracery resembling the windows; and a variety of other panels of differ-



Monument of John Langton, Esq., Caversfield, Bucks.

ent forms, such as circles, squares, quatrefoils, &c., are profusely used in the subordinate parts, which are enriched with tracery, featherings, foliage, shields, &c., in different ways: in wood panelling the tracery and ornaments are more minute than was usual at an earlier period, and towards the end of the style these enrich-

ments, instead of being fixed on to the panel, are usually carved upon it, and are sometimes very small and delicate: there is one kind of ornament which was introduced towards the end of the Perpendicular style, and prevailed for a considerable time, which deserves to be particularly mentioned; it consists of a series of straight mouldings worked upon the panel, so arranged, and with the ends so formed, as to represent the folds of linen; it is usually called the "linen pattern." Many churches have wood ceilings of the Perpendicular style, and some perhaps of earlier date, which are divided into panels, either by the timbers of the roof, or by ribs fixed on the boarding; some of these are highly ornamented, and probably most have been enriched with painting. After the expiration of Gothic architecture, panelling in great measure ceased to be used in stone-work, but was extensively employed in wainscoting and plaster-work; it was sometimes formed in complicated geometrical patterns, and was often very highly enriched with a variety of ornaments.

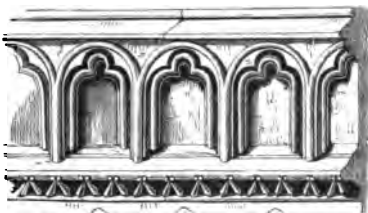
PARADISE, a small private apartment or study; also the garden of a convent: the name was likewise sometimes given to an open court, or area in front of a church, and occasionally to the cloisters, and even to the whole space included within the circuit of a convent.

PARAMENT, the furniture, ornaments, and hangings of an apartment, especially of a room of state, or one used for the reception of company.

PARAPET, a breastwork or low wall used to protect the ramparts of military structures, and the gutters, roofs, &c., of churches, houses, and other buildings. On military works the parapets are either plain walls or battlemented, and they are frequently pierced with loopholes and oilets, through which arrows and other

missiles might be discharged against assailants. On ecclesiastical and domestic buildings parapets are of a different kind: in the Norman style they are perfectly plain, or occasionally, perhaps, have narrow embrasures in them at considerable intervals apart.

In the Early English style a few examples are probably to be found of embattled parapets, but they are generally



Salisbury Cathedral.

straight at the top, and are usually perfectly plain, though in rich buildings they are sometimes panelled on the front, and in some instances are pierced with trefoils, quatrefoils, &c. Decorated parapets on plain buildings frequently consist of

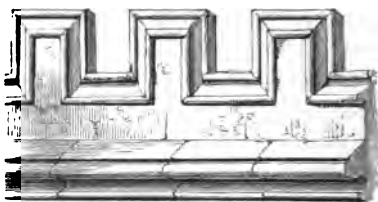
simple battlements, but on rich structures are ornamented in various ways; they are frequently straight at the top and panelled, or,



St. Mary Magdalene, Oxford.

more commonly, pierced with a series of trefoils, quatrefoils, and other geometrical forms, or with running patterns of tracery, especially one peculiar to this style, in which the leading line of the stone-work forms a continuous undulation; embattled parapets are also panelled and pierced in a similar manner: in this style the coping of the battlements began to be carried up the sides of the merlons so as to form a continuous line round them. In the Perpendicular style plain battlemented parapets are very common, but they are also very frequently

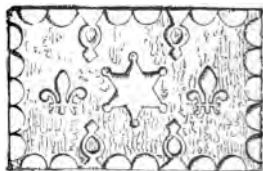
panelled or pierced: there are likewise many examples which are straight at the top, and these are almost all either panelled or pierced.



St. Peter's, Dorchester, Dorsetshire.

PARCLOSE, PERCLOSE, an enclosure, screen, or railing, such as may be used to protect a tomb, to separate a chapel from the main body of a church, to form the front of a gallery, or for other similar purposes; it is either of open-work or close.

PARGETING, PERGETING, the term appears formerly to have been used in several senses, sometimes for plain plastering on walls, but usually for such as was made ornamental; this was effected by mouldings, foliage, figures, and other enrichments, applied in relief, and by various patterns and ornaments sunk in the surface of the work or formed on it in a smoother material than the rest. Timber houses of the time of Queen Elizabeth are often to be found with the exterior ornamented with pargeting: in the market-place at Newark is a wooden house with small figures and canopies over them in plaster-work, between some of the timbers, of earlier date. This term is now seldom used, except for the coarse plastering applied to the insides of chimney flues.



Banbury, Oxfordshire.

PARLOUR, a private apartment to which persons can withdraw for conference or retirement: the room in a convent in which the inmates were allowed to speak with their friends, sometimes called the "speke-house."

PARRELL, a chimney-piece; a set of dressings or ornaments for a fire-place, &c.

PARVISE, a porch, or an open area before the entrance of a church; the name has also been given in modern times to the room often found over church porches, used sometimes as a school or library. The origin, and in some degree the meaning, of the term is involved in obscurity; by some it is considered to be a corruption of "Paradise." The name is still common in France for the open spaces round cathedrals and churches. Spon, in the account of his travels in 1675, calls the pronaos of the Parthenon at Athens a parvise.

PASCHAL, a stand, or candlestick supporting a candle of very large size, used in the Roman Catholic Church at Easter.

PASTORAL STAFF, the official staff of an archbishop, a bishop, or mitred abbot. See **CROZIER**.

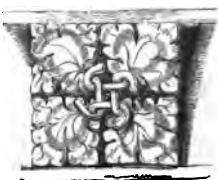
PATAND, the bottom plate or sill of a partition or screen.

PATEN, a small plate or salver used in the celebration of the Eucharist: it was so formed in ancient times as to fit the chalice, or cup, as a cover; and was most commonly made of gold or silver.



Paten, Chichester Cathedral.

PATERA, a circular ornament resembling a dish, often worked in relief on friezes, &c., in classical architecture; the term has also come to be applied to a great variety of flat ornaments used in all styles of architecture, to many of which it is ex-

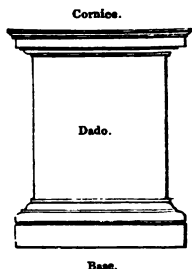


St. Alban's.

tremely inappropriate, such as the flowers on Gothic cornices, &c.

PAX, *Parbrete*, a small tablet, having on it a representation of the Crucifixion, or some other Christian symbol, offered to the congregation in the Romish Church to be kissed in the celebration of the Mass : it was usually of silver or other metal, with a handle at the back, but was occasionally of other materials ; sometimes it was enamelled and set with precious stones. The pax was introduced when the osculum pacis, or kiss of peace, was abrogated on account of the confusion which it produced.

PEDESTAL, a substructure frequently placed under columns in classical architecture : it consists of three divisions ; the base, or foot, next the ground ; the dado, or die, forming the main body ; and the cornice, or surbase mouldings, at the top.



PEDIMENT, the triangular termination used in classical architecture at the ends of buildings, over porticos, &c., corresponding to a gable in middle age architecture ; it is much less acute at the top than a gable : most of the porticos on the fronts of Greek and Roman buildings support pediments ; in Roman work the dressings over doors and windows are sometimes arranged in a similar form, and called by the same name ; in debased Roman work pediments of this last-mentioned kind are occasionally circular instead of angular on the top, a form which is also common in Italian architecture. The term is often applied by modern writers to the small gables and triangular decorations over niches, doors, windows, &c., in Gothic architecture.

PELICAN, the representation of this bird vulning herself, as expressed heraldically, occurs not unfrequently as a sacred emblem among the ornaments of churches. A beautiful specimen is preserved at Ufford, Suffolk, at the summit of the elaborately carved spire of wood which forms the cover of the font; and another occurs over the font at North Walsham, Norfolk. The lectern of brass was occasionally made in the form of a pelican, instead of that of an eagle, a specimen of which is to be seen in Norwich cathedral; and previous to the Reformation there was another at Durham, as appears from "Davis's Antient Rites" of that church.

PENDANT, a hanging ornament much used in Gothic architecture, particularly in late Perpendicular work, on ceilings, roofs, &c.: on stone vaulting they are frequently made very large, and are generally highly enriched with mouldings and carvings; good specimens are to be seen in Henry VIIIth's chapel, Westminster; the Divinity school, Oxford; St. Lawrence, Evesham, &c. In open timber roofs pendants are frequently placed under the ends of the hammer-beams, and in other parts where the construction will allow of them, as in the hall of Eltham palace, that of Christ Church, and several other colleges at Oxford and Cambridge; they are also occasionally used under the ends of barge-boards. About the period of the expiration of Gothic architecture, and for some time afterwards, pendants were often used on plaster ceilings, occasionally of considerable size, though usually small. This name was also formerly used for the spandrels very frequently found in Gothic roofs under the ends of the



Christ Church Hall, Oxford.

tie-beams, which are sustained at the bottom by corbels or other supports projecting from the walls.

PENDENTIVE, the portion of a groined ceiling supported by one pillar or impost, and bounded by the apex of the longitudinal and transverse vaults; in Gothic ceilings of this kind the ribs of the vaults descend from the apex to the impost of each pendentive, where they become united. Also the portion of a domical vault which descends into the corner of an angular building when a ceiling of this description is placed over a straight-sided area; pendentives of this kind are common in Byzantine architecture but not in Gothic; specimens may however be seen at St. Nicolas, at Blois, in France, of a date corresponding with our Early English style.

PENTHOUSE, *Pentee*. An open shed or projection over a door, window, flight of steps, &c., to form a protection against the weather.

PENTASTYLE, a portico of five columns.

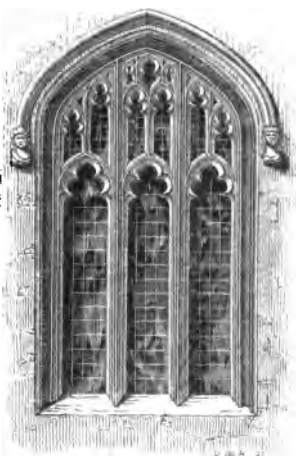
PERCH, *Perk*, *Pearch*. An old name sometimes given to a bracket or corbel. The large wax candles used in Roman Catholic churches were formerly sometimes called Pearches.

PERIPTERAL. See **TEMPLE**.

PERISTYLE, a court, square, or cloister, in Greek and Roman buildings, with a colonnade round it; also the colonnade itself surrounding such a space.

PERPENDICULAR STYLE (Rickman). The last of the styles of Gothic architecture which flourished in this country; it arose gradually from the Decorated during the latter part of the fourteenth century, and continued till the middle of the sixteenth: the name is derived from the arrangement of the tracery, which consists of perpendicular lines, and forms one of its most striking features. At its first appearance the gene-

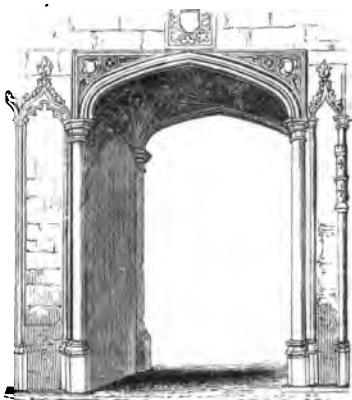
ral effect was usually bold and good; the mouldings, though not equal to the best of the Decorated style, were well defined; the enrichments effective and ample without exuberance; and the details delicate without extravagant minuteness; subsequently it underwent a gradual debasement; the arches became depressed; the mouldings impoverished; the ornaments crowded, and often



St. Michael's, Oxford.

coarsely executed; and the subordinate features confused from the smallness and complexity of their parts.

A leading characteristic of the style, and one which prevails throughout its continuance, is the square arrangement of the mouldings over the heads of doorways, creating a spandrel on each side above the arch, which is usually ornamented with tracery, foliage, or a shield; the jambs of doorways have



Norwich Cathedral.

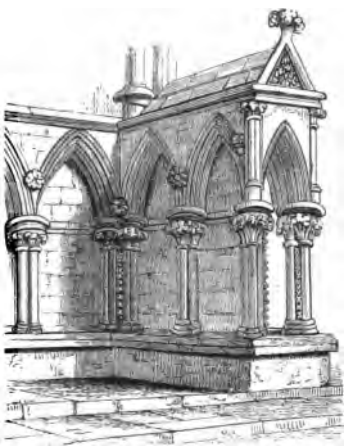
sometimes niches in them, but are generally moulded,

frequently with one or more small shafts, and sometimes the round mouldings have bases but no capitals. The perpendicular arrangement of the window tracery has been already alluded to; the same principle is also followed in panellings. Another peculiarity of this style is the constant use of transoms crossing the mullions at right angles, and in large windows these are occasionally repeated several times; bands of quatrefoils and other similar ornaments are also more frequently employed than in the earlier styles, and are often carried across the panellings and vertical lines, creating a rectilinear arrangement, which also pervades most of the subordinate parts, that gives an air of stiffness which is peculiar. Panelling is used most abundantly on walls, both internally and externally, and also on vaulting; some buildings are almost entirely covered with it, as Henry VIIth's chapel at Westminster; fan-tracery vaulting, which is peculiar to this style, is almost invariably covered with panelling. The arches are sometimes two-centred, but at least as frequently four-centred; at the commencement of the style of good elevation, but subsequently much flattened: in small openings ogee arches are sometimes used; and a few rare examples of elliptical arches are to be found, as the west doorway of Loughborough church, Leicestershire, and a small doorway at Horton Priory, Kent. The roofs of this style are often made ornamental, and have the whole of the framing exposed to view; many of them are of high pitch, and have a very magnificent effect, the spaces between the timbers being filled with tracery, and the beams arched, moulded, and ornamented in various ways; and sometimes pendants, figures of angels, and other carvings, are introduced; the largest roof of this kind is that on Westminster Hall, erected in the reign of

Richard II.; fine specimens also remain at Eltham Palace, Kent; Crosby Hall, London; Christ Church hall, Oxford, &c., and on some churches: the flatter roofs are sometimes lined with boards and divided into panels by ribs, or have the timbers open, and both are frequently enriched with mouldings, carvings, and other ornaments; good specimens exist on the church at Cirencester, Gloucestershire.

PERPENT-STONE, a large stone reaching through a wall so as to appear on both sides of it; the same as what is now usually called a bonder, bond-stone, or through, except that these are often used in rough-walling, while the term perpent-stone appears to have been applied to squared stones, or ashlar; bonders also do not always reach through a wall. The term is still used in some districts; in Gloucestershire, ashlar thick enough to reach entirely through a wall, and shew a fair face on both sides, is called *Parp-ing ashlar*. This name may perhaps also have been sometimes given to a corbel.

PERPEYN-WALL, a pier, buttress, or other support, projecting from a wall to sustain a beam, roof, &c. The term Perpent-wall would signify a wall built of perpent ashlar.



Perpeyn-wall, Lincoln Cathedral.

PEW, PUE. It is unnecessary in a work of this kind to

say any thing of the modern style of pews, with which most of our churches are filled; they were introduced subsequently to the Reformation, and the use of them was considerably promoted by the puritans; an early specimen of a pew of this kind exists in Cuxton church, Kent. Previous to the Reformation the naves of churches, which were occupied by the congregation, were usually fitted with fixed seats, which were parted from each other by wainscoting, varying in height from about two feet and a half to three feet, and were partially enclosed at the ends next the passages, sometimes with framed panelling, but oftener with solid pieces of wood, which were very generally either panelled or carved on the front; sometimes these rose considerably above the wainscoting, and were terminated with carved finials, or poppies, but they more frequently ranged with the rest of the work, and were often straight at the top and finished with the same capping-moulding, but were sometimes cut



Dol, Brittany.

into a variety of shapes; these end enclosures occupied about the width of the seat, and the remainder of the space was left entirely open. The partitions sometimes reached down to the floor, and sometimes only to a little below the seats; they were usually perfectly plain, but

the wainscoting next the cross passages was generally ornamented with panellings, tracery, small buttresses, &c. : opposite to the seat at the back of each division, or pew, a board was frequently fixed, considerably narrower, but in other respects exactly like the seat; sometimes it was placed at a rather higher level: this board was intended to support the arms upon when kneeling. This kind of pewing was arranged so as to leave a broad passage down the middle of the nave, and a narrower one down

each aisle, with cross passages to the different doorways &c.; it was placed either on the paving, fixed to oak plates, or on a wooden floor. This mode of fitting the



Headington, Oxfordshire.

naves of churches was certainly very general for a long time before the Reformation, but it was probably not universal; it is difficult to ascertain when it was first introduced, but it is likely to have been partially used at an early period; a few examples are to be met with which appear to be of late Decorated character, but the great majority of specimens that exist are of the Perpendicular style. Very numerous churches retain portions of the ancient seating; at Finedon, Northamptonshire, it is nearly perfect.

PIAZZA, a term adopted from the Italian; an open area, or square, encompassed with buildings.

PIER, the solid mass between doors, windows, and other openings in buildings; the support of a bridge, &c., on which the arches rest. This name is often given to the pillars in Norman and Gothic architecture, but not very correctly. See **PILLAR**.

PILASTER, a square column or pillar, used in classical architecture, sometimes disengaged, but generally attached to a wall, from which it projects a third, fourth, fifth, or sixth of its breadth. The Greeks formed their pilasters of the same breadth at the top and bottom, and gave them capitals and bases different from those of the orders with which they were associated; the Romans usually gave them the same capitals and bases as the columns, and often made them diminish upwards in the same manner.

PILE-TOWER, **PELE-TOWER**, this term is almost peculiar to the northern parts of the kingdom; it seems to have signified a small fortress, dwelling, or tower, capable of being defended against any sudden marauding expedition; pile-towers are constantly to be found mentioned in the villages on the Scottish borders, and probably the inhabitants took refuge in them as a matter of course whenever the Scots made an irruption, and there defended themselves if attacked, or waited till the enemy were gone. Church towers appear to have been sometimes used for the same purpose. Some of these towers, which were used for habitations, have had additions made to them subsequent to their erection: Heifer-haw tower, near Alnwick, and a tower in Corbridge church-yard, were probably pele-towers only. Pile, a fortress, occurs only in names of places in the Isle of Man, Lancashire,

and the neighbouring parts, but it is an archaic term not exclusively northern.

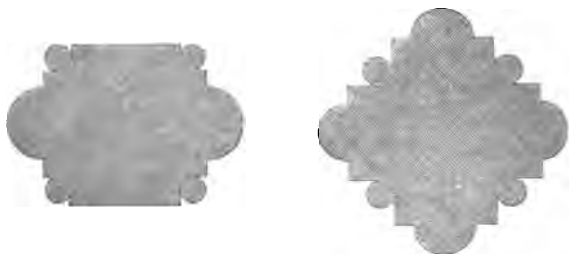
PILLAR, *Pŏlŏr*, *Pŏllŏr*, this term is frequently confounded with column, but a pillar differs from a column in not being subservient to the rules of classical proportion, and in not necessarily consisting of a single circular shaft. The pillars used in medieval architecture are subject to no fixed rules, and both in form and proportion differ from each other in a very surprising degree; in most respects their configuration is changed in each of the styles, but the varieties that are to be met with of every age are nearly equally numerous. In the Norman style they are generally massive, and are frequently circular, with capitals either of the same form, or square; they are sometimes ornamented with channels, or flutes, in various forms, spiral, zigzag, reticulated, &c.; in plain buildings a square or rectangular pillar, or pier, is occasionally found; a polygonal, usually octagonal, pillar is



St. Peter's, Northampton.

also used, especially towards the end of the style, and is generally of lighter proportions than most of the other kinds; but, besides these, clustered or compound pillars are extremely numerous and much varied, the simplest of them consists of a square with one or more rectangular recesses at each corner, but a more common form is one resembling these, with a small circular shaft in each of the recesses, and a larger one, semicircular, on two (or on each) of

the faces; most of the compound pillars partake of



this arrangement, though other varieties are by no means rare. In the Early English style, plain circular or octagonal shafts are frequently used, especially in plain buildings, but many other, and more complicated, kinds of pillars are employed; the commonest of these consists of a large central shaft, which is generally circular, with smaller shafts (usually four) round it; these are frequently made of a finer material than the rest, and polished, but they are often worked in courses with the central part of the pillar, and are sometimes filleted; in this style the pillars are very constantly banded. In the Decorated style the general form of clustered pillars changes from a circular to a lozenge-shaped arrangement, or to a square placed diagonally, but many other varieties are also to be met with; they sometimes consist of small shafts surrounding a larger one, and are sometimes moulded; the small shafts and some of the mouldings are often filleted; plain octagonal pillars are also very frequently employed in village churches: towards the end of this style a pillar consisting of four small shafts separated by a deep



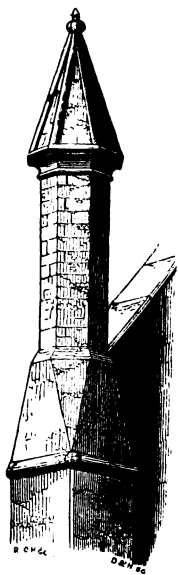
hollow and two fillets is common, as it is also in the Perpendicular style, but the hollows are usually shallower, and the disposition of the fillets is different. A plain octagonal pillar continues in use throughout the Perpendicular style, though it is not so frequent as at earlier periods, and its sides are occasionally slightly hollowed. In Decorated work a few of the mouldings of the piers occasionally run up into the arches and form part of the archivolt, as at Bristol cathedral, but in Perpendicular buildings this arrangement is much more common, and in some cases the whole of the mouldings of the pillars are continued in the arches without any capital or impost between them: the forms are various, but in general arrangement they usually partake of a square placed diagonally; sometimes however they are contracted in breadth so as to become narrower between the archways (from east to west) than in the opposite direction: the small shafts attached to the pillars in this style are usually plain circles, but are occasionally filleted, and in some instances are hollow-sided polygons.



Stogumber, Somerset.

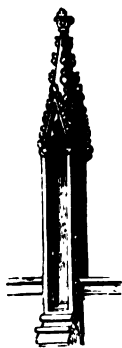
PINNACLE, a small turret or tall ornament, usually tapering towards the top, much used in Gothic architecture as a termination to buttresses, &c.; it is also very frequently employed in parapets, especially at the angles, and sometimes on the tops of gables and other

elevated situations : it consists of a shaft and top ; this last is generally in the form of a small spire, surmounted with a finial, and often crocketed at the angles, and is sometimes called a finial. Pinnacles are not used in the Norman style, though there exist a few small turrets, of late date, with pointed terminations, which appear to be their prototypes, as at the west end of Rochester cathedral, and the north transept of the church of St. Etienne at Caen. In the Early English style they are not very abundant, though examples are by no means rare ; they are either circular, octagonal, or square ; some are perfectly plain, as at the east end of Battle church, Sussex ; others are surrounded with small shafts, as at the west end of Wells cathedral ; and in some instances the tops are crocketed : towards the latter part of this style the system of surmounting each face of the shaft with a small pediment was introduced ; and about the same period the shafts began to be occasionally made of open-work, so as to form niches for statues. Decorated pinnacles are very numerous ; they have the shafts sometimes formed into niches, and sometimes panelled or quite plain, and each of the sides almost invariably terminates in a pediment ; the tops are generally crocketed, and always have finials on the points : in form they are most usually square, but are sometimes octagonal, and in a few instances hexagonal and pentagonal ; occasionally, in this style, square pinnacles are placed diagonally.



Battle Church, Sussex.

In the Perpendicular style they do not in general differ much from those of the Decorated; polygonal forms are not very frequently found, and square pinnacles are very much oftener placed diagonally on buttresses, &c.; they are also, in rich buildings, abundantly used on the offsets of buttresses, as well as at the tops: instead of the small pediments over the sides of the shaft, it is sometimes finished with a complete moulded cornice, or capping, out of which the top of the pinnacle rises, and sometimes in the place of a top of this kind the figure of an animal holding a vane, or some other device, is used: there are a few examples of pinnacles in this style with ogee-shaped tops. This term is sometimes applied to turrets, and William of Worcester uses it for a spire.



John of Gaunt's
Palace, Lincoln.

PISCINA, a water-drain formerly placed near to an altar in a church; it consists of a shallow stone basin, or sink, with a hole in the bottom to carry off whatever is poured into it; it is fixed at a convenient height above the floor, and was used to receive the water in which the priest washed his hands, as well as that with which the chalice was rinsed at the time of the celebration of the mass; it



Crowmarsh, Oxon

is placed within a niche, though the basin very frequently projects before the face of the wall, and is

sometimes supported on a shaft rising from the floor; in many instances, particularly in those of Early English and early Decorated date, there are two basins, and drains, and occasionally three; within the niche there is also often found a wooden or stone shelf, which served the purpose of a credence-table, to receive certain of the sacred vessels that were used in the service of the mass, previous to their being required at the Altar; sometimes there is room at the bottom of the niche for these to stand at the side of the basin: in this country the piscina is almost invariably on the south side of the Altar, and usually in the south wall (though sometimes in the eastern), but in Normandy it is not uncommon to find it on the north side, when the situation of the Altar is such as to render that more convenient than the south. No

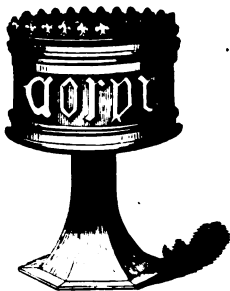


Fyfield, Berks.

piscinas are known to exist in this country of earlier date than the middle of the twelfth century, and of that age they are extremely rare: of the thirteenth and succeeding centuries, down to the period of the Reformation, they are very abundant, and are to be found (or at least traces of them) in the chancel of most churches that have not been rebuilt, and very frequently at the eastern

ends of the aisles of the nave also: their forms and decorations are very various, but the character of the architectural features will always decide their date.

Pix, Pyx, the ornamented box, or casket, in which the consecrated host is preserved in the Roman Catholic Church for the use of the sick, or the wafers previously to consecration; it was made of the most costly materials, and was placed upon the Altar under a tabernacle, or canopy, within which it was sometimes suspended, and sometimes raised upon a stand or foot; in form it was frequently circular, and closed with a cover; occasionally, when suspended, it was in the form of a dove.



Ashmolean Museum, Oxford.

PLANCEER, the soffit or under side of the corona of a cornice in classic architecture.

PLAT-BAND, a flat fascia, band, or string, whose projection is less than its breadth: the lintel of a door or window is also sometimes called by this name.

PLATE, *Platt*, a general term applied to almost all horizontal timbers which are laid upon walls, &c., to receive other timber-work: that at the top of a building immediately under the roof, is a *wall-plate*; those also which receive the ends of the joists of the floors above the ground-floor are called by the same name.

PLINTH, a square member forming the lower division of the base of a column, &c., also the plain projecting face at the bottom of a wall immediately above the ground: in classical buildings the plinth is sometimes divided into two or more gradations, which project

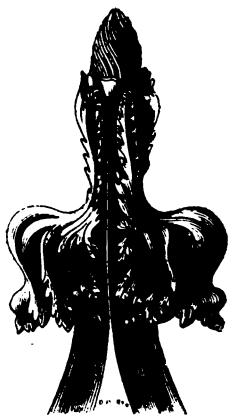
slightly before each other in succession towards the ground, the tops being either perfectly flat or only sloped sufficiently to prevent the lodgment of wet; in Gothic buildings the plinth is occasionally divided into two stages, the tops of which are either splayed or finished with a hollow moulding, or covered by the base-mouldings. See **GROUND-TABLE-STONES**.

PODIUM, a continuous pedestal, or basement: also a dwarf wall used as a substructure for the columns of a temple, &c.

POLE-PLATE, a small plate resembling a wall-plate, much used in modern roofs to receive the feet of the rafters. See **ROOF**.

POMEL, a knob, knot, or boss: the term is used in reference to the finial, or ornament on the top of a conical or dome-shaped roof of a turret, the summit of a pavilion, &c., and is especially applied to articles of plate and jewelry. It also denotes generally any ornament of globular form.

POPPIE, POPPY, POPPY-HEAD, an elevated ornament often used on the tops of the upright ends, or elbows, which terminate seats, &c., in churches: they are sometimes merely cut into plain fleurs de lis or other simple forms, with the edges chamfered or slightly hollowed, but are frequently carved with leaves, like finials, and in rich work are sculptured into animals and figures, and are often extremely elaborate. No examples are known to exist of earlier date than the Decorated



style, and but few so early ; of Perpendicular date specimens are to be found in very numerous churches, especially in the cathedrals and old abbey churches.

PORCH, an adjunctive erection placed over the doorway of a larger building. In some instances the lower story of the tower of a church forms the porch, as at Cranbrook, Kent. Porches appear never originally to have had close doors, but there are some wooden ones of Decorated date which have marks about the entrances seeming to indicate that they have been fitted with moveable barricades, sufficient to keep out cattle. Porches were used at an early period, and many fine examples of Norman date exist, as at Southwell, Nottinghamshire ; Sherborne, Dorsetshire ; Malmesbury, Wiltshire ; Castle Ashby, Northamptonshire, &c. : these are of stone and rectangular, with a large open doorway in front, and the sides either entirely closed or pierced only with a small window ; that at Southwell has a small room over it, a feature which is not very common in this style. Early English porches also remain in considerable numbers, as at the cathedrals of Wells, Salisbury, and Lincoln ; St. Alban's abbey ; and the Churches of Great Tew and Middleton Stoney, Oxfordshire ; Barnack, Northamptonshire, &c. : in this style rooms are oftener found over them than at an earlier period, but in other respects they do not differ materially from those of the Norman style : at Chevington, Suffolk, is a wooden porch of Early English date, but much impaired by modern work. In the Decorated style wooden porches are not unfrequently found ; they are of one story only in height, sometimes entirely enclosed at the sides, and sometimes with about the upper half of their height formed of open screen-work ; the gables have bargeboards, which are almost always feathered, and more or

less ornamented; good specimens remain at Warblington, Hampshire; Horsemonden and Brookland, Kent; Aldham, Essex; Hascombe, Surrey; Northfield, Worcestershire, &c.; stone porches of this date have, not unusually, a room over them, as they have also in the Perpendicular style: of this last-mentioned style there are many wooden porches, which differ but little from those of the preceding, except that the upper half of the sides is almost always formed of open screen-work; examples remain at Halden, Kent; Albury, Surrey, &c.

It is common to find porches of all ages considerably ornamented; those of the Norman style, and perhaps also the Early English, have the decorations principally on the inside and about the doorway; those of later date are often as much enriched externally as internally, and sometimes more so:



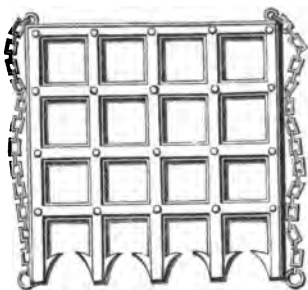
St. Peter's-in-the-East, Oxford.

the room over the porch frequently contains a piscina, which shews that it once contained an Altar, and was used as a chapel, and is sometimes provided with a fireplace, as if it had served for a dwelling-room. Some porches have the roofs entirely formed of stone, both externally and internally, as at Barnack, Northamptonshire; St. Mary's, Nottingham; Strelly, Nottinghamshire; All Saints, Stamford; Arundel, Sussex, &c.

The foregoing observations apply to church porches, but

some domestic buildings are also provided with them, of which a fine example, of Decorated date, exists attached to the hall of the archbishop of Canterbury's palace at Mayfield, Sussex: they have sometimes rooms over them, and are carried up as many stories in height as the rest of the building; in houses of the time of Elizabeth the porch is almost always carried up to the main roof of the building. Small chapels attached to churches are sometimes called porches. See GALILEE.

PORTCULLIS, a massive frame, or grating, of iron or wooden bars used in the middle ages to defend gateways. It was made to slide up and down in a groove formed for the purpose in each jamb, and was usually kept suspended above the gateway, but was let down whenever an attack was apprehended: the principal entrances of almost all fortresses were provided with several portcullises in succession, at some little distance apart: the grooves for them are found in buildings of the Norman style.



Henry VII.th's Chapel, Westminster.

several portcullises in succession, at some little distance apart: the grooves for them are found in buildings of the Norman style.

PORTICO, a range of columns in the front of a building; when of four columns it is called *tetrastyle*; when of six, *hexastyle*; of eight, *octostyle*; of ten, *decastyle*.

POSTERN, a private entrance to a castle, town, monastery or other enclosed building.

POST, an upright timber in a building; those used in modern roofs are called *king-posts*, or *queen-posts*, according to their number and position (see ROOF): the vertical timbers in the walls of wooden houses were formerly

called posts, and the style of work in which they are exposed to view, with the intervals filled with plastering, was sometimes called *post and pane*. (See PANE.) Posts, planted in the ground, either of wood or stone, were formerly placed at the sides of the doors of sheriffs and municipal authorities, probably to fix proclamations and other notices to.

POYNTELL, ~~Poyntell~~ paving formed into small lozenges, or squares, laid diagonally: the name probably applies in strictness only to tile-paving.

PRECEPTORY, a subordinate establishment of the Knights Templars, governed by a preceptor.

PRESBYTERY, the part of a church in which the high Altar is placed; it forms the eastern termination of the choir, above which it is raised by several steps, and is occupied exclusively by those who minister in the services of the Altar. The name is not unfrequently used in a more extended sense to include the whole of the choir. (See CHOIR.)

PRINT, ~~Print~~, a plaster cast of a flat ornament, or an ornament of this kind formed of plaster from a mould.

PRIORY, a monastery governed by a prior. Alien Priors were small conventual establishments, or cells, belonging to foreign monasteries.

PULPIT, an elevated stage or desk from which sermons are delivered. They were formerly placed not only in churches but sometimes also in the refectories of monasteries, as at Beverley, Shrewsbury, Chester, &c.; in the cloisters, as at St. Dié, in France; and occasionally in public thoroughfares, as on the north side of the church of Notre Dame, at St. Lô in Normandy, and in the outer court of Magdalene college, Oxford. In churches the pulpits were formerly always

placed in the nave, attached to a wall, pillar, or screen, and the ecclesiastics and others who occupied the choir during the mass removed into the nave to hear the sermon. This custom is still continued at Ely. Many ancient pulpits exist in our churches, particularly in Somersetshire (as at King's Sutton, Kingsbury Episcopi, &c.), and the adjoining counties; some are of wood, others of stone; the wooden ones are usually polygonal, with the panels enriched with featherings, tracery, and other architectural ornaments, and raised upon a single stem; few, if any, of these are earlier than the Perpendicular style; an example exists in the church of Kenton, Devonshire, which retains some of its original painting: stone pulpits are sometimes met with of Decorated date, as at Beaulieu, Hampshire, where



Beaulieu, Hants.

there is a specimen very early in the style, but by far the greater number are of Perpendicular work; in design they are very various, but their plan is usually polygonal, and in many cases they are formed like

niches in the wall, with projecting fronts, and are approached by concealed stairs, in others the steps are exposed to view; some of them are very highly enriched with architectural ornaments and sculpture, and some are nearly plain: it is not unusual to find ancient pulpits, both of wood and stone, surmounted with ornamental canopies. Numerous wooden pulpits were erected in this country soon after the Reformation in the churches not previously provided with them, a number of which still remain; some of them are considerably ornamented, and have a rich effect, although the majority are poor; most of these have flat testoons over them, but some have elevated canopies; a remarkably fine specimen of this kind of pulpit remains at Castle Ashby, Northamptonshire. The pulpits in the large churches on the continent are often of very considerable size, capable of holding more than one person, and most elaborately enriched with a profusion of architectural and sculptured ornaments; a fine specimen, of Flamboyant date, exists in the cathedral at Strasburgh.



Fotheringhay, Northamptonshire.

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PUNCHIONS, small upright timbers in wooden partitions, now usually called studs or quarters.

PURLINS, **PERLINGS**, the horizontal pieces of timber which rest on the principals, or main rafters, of a roof, and support the common rafters. In some districts purlins are called *ribs*, and rafters *spars*. See **Roof**.

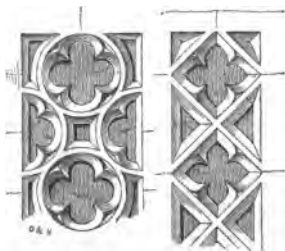
PUTLOG-HOLE, small holes left in walls for the use of the workmen in erecting their scaffolding: the cross pieces of the scaffold, on which the planks forming the floor are laid, are called "putlogs." These holes are found in walls of almost every age; they are common in Roman work; Vitruvius calls them "columbaria," from their resemblance to pigeon-holes.

PYCNOSTYLE, an arrangement of columns in Greek and Roman architecture, in which the intercolumniations are equal to one diameter and a half of the lower part of the shaft. See **TEMPLE**.

QUADRANGLE, **Quadrant**: a square or court surrounded by buildings: the buildings of monasteries were generally arranged in quadrangles, as, for instance, the cloisters; colleges and large houses are also often disposed in the same way.

QUARREL, a stone quarry; a diamond-shaped pane of glass, or a square one placed diagonally; a small piercing in the tracery of a window; also a small square, or diamond-shaped paving brick or stone.

QUATREFOIL, **QUARTER**, a square panel, or a piercing in the tracery of a window, &c., divided by cusps or feather-



King's College Chapel, Cambridge.

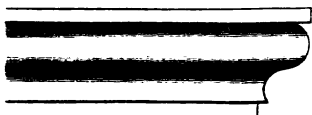
ings into four leaves. Bands of small quatrefoils are much used as ornaments in the Perpendicular style, and sometimes in the Decorated; when placed diagonally they appear formerly to have been called "cross-quarters." The term quatrefoil is not ancient: it is applied to a panel or piercing of any shape which is feathered into four leaves or lobes, and sometimes to flowers and leaves of similar form, carved as ornaments on mouldings, &c. The pieces of timber used in the construction of wooden partitions are called quarters.



Quarter from the tomb of
R. Earl of Warwick.

QUIRE, *Quier*, *Qwere*. See CHOIR.

QUIRK, a small acute channel or recess, much used between mouldings. In Grecian architecture ovolos and ogees are usually quirked at the top, and sometimes in Roman:



Quirked Ogee.

in Gothic architecture quirks are abundantly used between mouldings.

QUOIN, *Coin*, the external angle of a building. In middle age architecture, when the walls are of rough stone-work, or of flints, the quoins are most commonly of ashlar: brick buildings also frequently have the quoins formed in the same manner; and occasionally they are plastered in imitation of stone-work, as at Eastbury house, Essex. The name is sometimes used for ashlar-stones with which the quoins are built; and it appears formerly to have also signified vertical angular projections formed on the face of a wall for ornament.

RAFTERS, the inclined timbers forming the sides of a roof, which meet in an angle at the top, and on which

the laths or boards are fixed to carry the external covering. See ROOF.

RAG-STONE, or **RAG-WORK**, is thus defined by Mr. Rickman:—"flat-bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick: it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough-cast; but in some counties neatly pointed with large joints, and looking very well:" in rubble-work the stones are more irregular both in size and shape, and are sometimes larger.

REBATE, **RABBET**, a rectangular recess or groove cut longitudinally in a piece of timber, to receive the edge of a plank, or other work required



to fit into it. The notch or recess in a door-post, into which the door fits, is a rebate; boarding is rebated together when the edges are worked in this manner. Stones fitted together in the same way are said to be *joggled*.

REFECTORY, the dining-hall, or fraternity, of a convent, college, &c.: the internal arrangement and fittings were very similar to those of the ordinary domestic halls, except that it was not unusually provided with a raised desk or pulpit, from which, on some occasions, one of the inmates of the establishment read to the others during meal-time.

RELIQUARY, a small chest, box, or casket, to contain reliques. Depositories of this kind were very common in our churches previous to the Reformation; they were made of wood, iron, or other metals, and occasionally of stone; they were always more or less ornamented, and sometimes were covered with the most costly embellishments. See SHRINE.

REREDOS, **DOSSEL**, **LARDOS**, the wall or screen at the back of an Altar, seat, &c.; it was usually ornamented with panelling, &c., especially behind an Altar, and sometimes was enriched with a profusion of niches, buttresses, pinnacles, statues, and other decorations, which were often painted with brilliant colours; reredosses of this kind not unfrequently extended across the whole breadth of the church, and were sometimes carried up nearly to the ceiling, as at St. Alban's abbey; Durham cathedral; Gloucester cathedral; St. Saviour's church, Southwark; Christ Church, Hampshire, &c. In village churches they were generally simple, and appear very frequently to have had no ornaments formed in the wall, though sometimes corbels or niches were provided to carry images, and sometimes that part of the wall immediately over the Altar was panelled; remains of these, more or less injured, are to be found in many churches, particularly at the east ends of aisles, as at St. Michael's, Oxford; Hanwell and Enstone, Oxfordshire; Solihull, Warwickshire, &c. It was



St. Michael's, Oxford.

not unusual to decorate the wall at the back of an Altar with panellings, &c., in wood, or with embroidered hangings of tapestry-work, to which the name of reredos was given; it was also applied to the screen between the nave and choir of a church. The open fire-hearth, frequently used in ancient domestic halls, was likewise called a reredos.

RESSAUNT, **Ressant**, an old English term for an ogee-moulding.



Ressaunt, Redcliffe Church, Bristol.

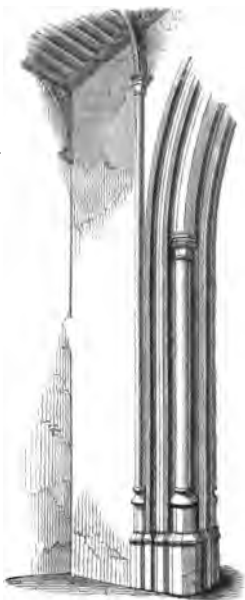
RESPOND, a half pillar or pier, in middle age architecture, attached to a wall to support an arch, &c. They are very frequently used by themselves, as at the sides of the entrances of chancels, &c., and are also generally employed at the terminations of ranges of pillars, such as those between the body and aisles of churches. In these last-mentioned situations they usually correspond in form with the pillars, but are sometimes different.

RETICULATED WORK, masonry constructed with diamond-shaped stones, or square stones placed diagonally.

RETURN, the terminations of the dripstone or hood-mould of a window or door.

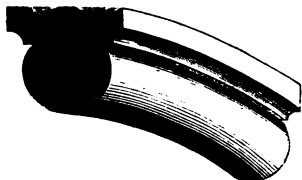
REVEAL, the side of an opening for a window, doorway, &c., between the framework and the outer surface of the wall. The term is principally used in reference to apertures which are cut straight through a wall, like modern doors and windows.

RIB, a projecting band on a ceiling, &c. In middle-age architecture ribs are very extensively employed to ornament ceilings, both flat and vaulted; more especially the latter, when groined. In the earliest Norman vaulting the ribs generally consist of mere flat bands crossing

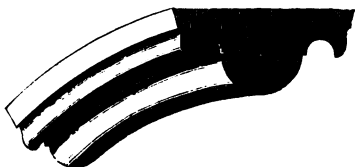


Respond, Fotheringhay, Northants.

the vault at right angles, the groins as well as the apex being left perfectly plain. As the style advances the ribs become moulded, and are also applied to the groins, and are sometimes enriched with zigzags and other ornaments peculiar to the style, with carved bosses at the intersections, as at the churches of Iffley, Oxfordshire, and Elkstone, Gloucestershire.



Gloucester Cathedral.



Oxford Cathedral.

In Early English vaulting, and that of all subsequent periods, the groins are invariably covered by ribs, and the intersections are generally ornamented with bosses or other decorations. In the Early English style it is seldom that more ribs are used than those which cross the vault at right angles (cross-springers) and the (diagonal) ribs upon the groins, with, sometimes, one at the apex.



Westminster Abbey.



St. Saviour's, Southwark.

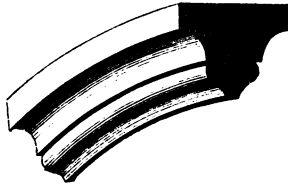
In the Decorated style additional ribs are introduced between the diagonal and cross-springers, following the

curve of the vault, and frequently also in other parts, running in different directions, and uniting the whole into a kind of network, as at Tewkesbury abbey, Gloucestershire: the apex of the vault is almost invariably occupied by a rib, which is often slightly curved upwards between the bosses. When they are numerous it is not unusual to find that the more important ribs are of larger size than the others.



Gloucester Cathedral.

In ordinary Perpendicular vaulting ribs are applied much in the same way as in the preceding style, but they are sometimes employed in greater profusion and in more complicated arrangements, by which the effect is by no means always improved, as at St. Mary Redclyff church, Bristol. In fan-tracery vaulting the ribs radiate from the springing of each pendentive, and generally become multiplied as they rise upwards, so that the whole surface is covered with tracery, which is usually enriched with featherings and other decorations. Many churches, and some other ancient buildings, have raised ceilings, of wood or plaster,



New College, Oxford.

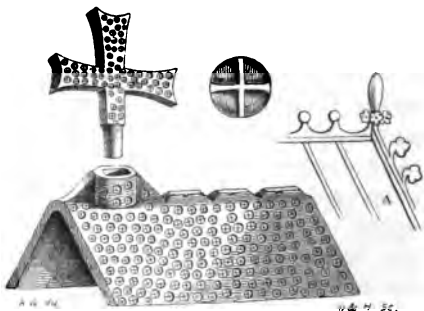


Divinity School, Oxford.

Many churches, and some other ancient buildings, have raised ceilings, of wood or plaster,

formed on the undersides of the timbers of the roof; a few of these, which are as old as the Decorated and Early English styles, are sparingly ornamented with small ribs; there is generally one along the top and others crossing it at considerable intervals; in some instances the ribs are more numerous in both directions, so as to divide the surface into rectangular compartments or panels: in the Perpendicular style ceilings of this kind are almost invariably formed in cants, which are divided into squares by small ribs with bosses, shields, or flowers, at the intersections; flat ceilings also, which are common in this style, are frequently divided into squares, and sometimes into other patterns, by moulded ribs. In the time of Queen Elizabeth and James I., ribs were much used on plaster ceilings, and were often arranged with considerable intricacy: at this period the intersections were usually either plain or ornamented with small pendants. In some districts the purlins of a roof are called ribs.

RIDGE, the upper angle of a roof; it has usually, though by no means always, a piece of timber running along it, called the ridge-piece, upon which the upper ends of the rafters rest: the tiles with which it is covered are frequently called ridge-tiles; these are



Great Malvern Priory Church, Worcestershire.

which was lately found at Great Malvern. See CREST-TILES.

ROLL-MOULDING, this term has been popularly, but very incorrectly, given to a moulding much used in Decorated and late Early English work, especially in strings and dripstones: its varieties are numerous, and though some of them bear resemblance to a roll, others are very different. Some of these varieties, in which the square fillet is more decidedly marked, have been popularly called "The Roll and Fillet Moulding."



ROMAN ARCHITECTURE. Roman architecture differs considerably from Grecian both in general aspect and in the details; it also embraces two additional orders, the Tuscan and Composite, which were unknown to the Greeks. The mouldings are rounder and often more prominent; the enrichments both in design and execution are bolder, and are frequently used in greater profusion, while figures are comparatively seldom introduced; the entablatures in many cases are broken over the columns; the pediments are steeper, and the shafts of the columns, instead of diminishing in a straight line from the base to the capital, are very often slightly curved. The arch also, which appears to have been unknown to the Greeks, was brought into general use by the Romans, and greatly affected the character of their architecture; at its first introduction it was made subordinate to the columns and entablature, but it soon

came to be regarded as a more important principle, and was adopted as one of the leading features: many late Roman buildings have been vaulted. In general appearance Roman architecture is less chaste and simple than the Grecian, but it is bolder, richer, and in many respects more imposing.

ROMAN ORDER, a name sometimes given to the Composite order.

ROMANESQUE STYLE, a general term for all the debased styles of architecture which sprung from attempts to imitate the Roman, and which flourished in Europe from the period of the destruction of the Roman power till the introduction of Gothic architecture. It is thus described by Dr. Whewell: "Its characters are a more or less close imitation of the features of Roman architecture. The arches are round; are supported on pillars retaining traces of the classical proportions; the pilasters, cornices, and entablatures, have a correspondence and similarity with those of classical architecture; there is a prevalence of rectangular faces and square-edged projections; the openings in walls are small, and subordinate to the surfaces in which they occur; the members of the architecture are massive and heavy; very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the pillars are not prolonged in corresponding mouldings along the arches; the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet or cornice."—"This same kind of architecture, or perhaps particular modifications of it, have been by various persons termed Saxon, Norman,

Lombard, Byzantine, &c. All these names imply suppositions, with regard to the history of this architecture, which it might be difficult to substantiate; and would, moreover, in most cases, not be understood to describe the style in that generality which we learn to attribute to it, by finding it, with some variations according to time and place, diffused over the whole face of Europe."

ROOD, ~~Rode~~, a cross or crucifix; the term is more particularly applied to the large cross erected in Roman Catholic churches over the entrance of the chancel, or choir; this is often of very large size, and when complete is, like other crucifixes, accompanied by the figures of St. John and the Blessed Virgin, placed one on each side of the foot of the cross; but these are often omitted. Lights are frequently placed in front of these roods, especially on certain festivals of the Church.



Sherborne, Dorset.

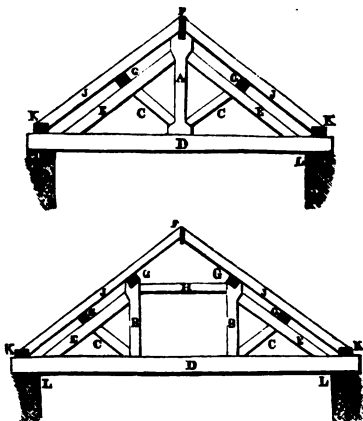
ROOD-BEAM, ROOD-LOFT, HOLY-LOFT: the rood spoken of in the last article was supported either by a beam called the rood-beam, or by a gallery, called the rood-loft, over the screen, separating the choir, or chancel, of a church from the nave. Rood-lofts do not appear to have been common in this country before, if so soon as the fourteenth century; they were approached from the inside of the church, generally by a small stone staircase

in the wall, which is often to be found in churches which have lost all other traces of them. The front was frequently richly panelled, and the underside formed into a large coved cornice, or ornamented with small ribs and other decorations, connecting it with the screen below. Although most of the rood-lofts in this country have been destroyed, a considerable number of examples (more or less perfect) remain, as at Long Sutton, Kingsbury Episcopi, Barnwell, Dunster, Timberscombe, Minehead, and Winsham, Somersetshire; Newark, Nottinghamshire; Charlton-on-Otmoor, and Handborough, Oxfordshire; Merevale, Knowle, and Worm-Leighton, Warwickshire; Flamsted, Hertfordshire; Uffendon, Bradninch, Collumpton, Dartmouth, Kenton, Plymtree, and Hartland, Devon; &c. The rood-loft was occasionally placed above the chancel-arch, as at Northleach, Gloucestershire.

ROOD-TOWER, ROOD-STEEPLE, this name is sometimes applied to the tower built over the intersection of a cruciform church. The term rood-arch is sometimes applied to the arch between the nave and chancel, from its being immediately over the rood-loft.

ROOF, the external covering on the top of a building; sometimes of stone, but usually of wood overlaid with slates, tiles, lead, &c. The form and construction of the timber-work of roofs differs materially according to the nature of the building on which it is to be placed, and any attempt to notice all the varieties would far exceed the limits of this work. The main portions of the framing, which in most cases are placed at regular intervals, are called *trusses*, *principals*, or *a pair of principals*; these, in ornamental open roofs, are the leading features, and in some ancient roofs are contrived with an especial view to appearance. The accompanying diagrams of

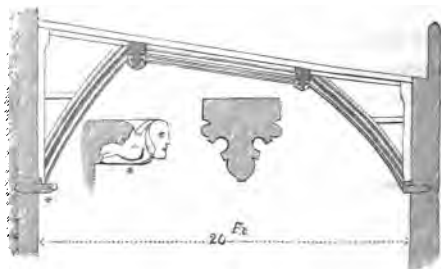
two of the simplest kinds of modern roofs will serve to explain the names of the most important timbers : a *king-post* roof has one vertical post in each truss, a *queen-post* roof has two ; A. *king-post* ; BB. *queen - posts* ; CCCC. *braces*, or *struts* ; DD. *tie-beams* ; EEEE. *principal rafters*, *blades*, or *backs* ; FF. *ridge-pieces* ; GGGGGG. *purlins* ; H. *collar* ; JJJJ. *common rafters* ; KKKK. *pole-plates* ; LLLL. *wall-plates*.



Of the construction of the wooden roofs of the ancients very little is known, but it was probably of the most artificial kind, and, judging from the form of their pediments, the pitch of them was low : some small buildings still retain their original roofs of marble, as the Tower of the Winds, and the Choragic Monument of Lysicrates at Athens. The Mausoleum of Theodoric at Ravenna has a domed roof, formed of a single block of stone, nearly thirty-six feet diameter.

Saxon roofs were elevated, but to what degree we have no certain account ; neither is there satisfactory evidence of their internal appearance ; the illuminations in manuscripts seem to represent them as often covered with slates, tiles, or shingles. Norman roofs were also raised, in some cases to a very steep pitch, but in others the elevation was more moderate, the ridge being formed at about a right angle : it does not appear that at this

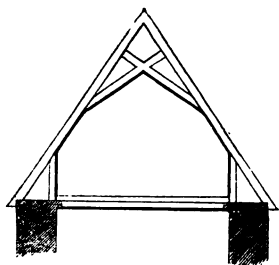
period the construction was made ornamental, although, doubtless, in many cases the framing was open to view: the covering was certainly sometimes of lead, but was probably oftener of a less costly material. Early English roofs were generally, if not always, made with a steep slope, though not universally of the same pitch; sometimes the section of the roof represented an equilateral triangle, and sometimes the proportions were flatter; a few roofs of this date still exist, as on the nave of Hales Owen church, Shropshire; this originally had tie-beams across it, and under every rafter additional pieces of timber are fixed, which are cut circular, so that the general appearance is that of a series of parallel ribs forming a barrel vault; this seems to have been a common mode of



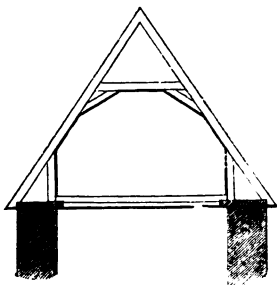
Rochester Cathedral.

improving the appearance of roofs in this style before any important ornaments were applied to them; the additional pieces under the rafters were usually either quite plain or only chamfered on the edges; a moulded rib sometimes ran along the top, and a cornice next the wall-plate, both of which were generally small, the tie-beams also were frequently moulded. When first the approach of the Decorated style began to exercise an influence, the roofs, though still of the same construction, became somewhat more ornamental, a good specimen of which did exist on the chancel of the old church (now destroyed) at Horseley, Gloucestershire; this had

a flower or other ornament carved at the top of each of the circular ribs; the king-post and tie-beam were both moulded, and the latter had moulded circular braces both above and below it, the lower ones supported on corbel heads: there are also roofs existing of this date, and some probably earlier, in country churches, the insides of which are formed into a series of flat spaces, or cants; they are usually quite plain, with the exception of the tie-beam and cornice, which are frequently moulded, and the king-post, which is commonly octagonal with a moulded capital or base: of a later period roofs of this kind are extremely common in some districts, but they are generally to be distinguished from the earlier specimens by being arranged in seven cants instead of six; of the older description good examples



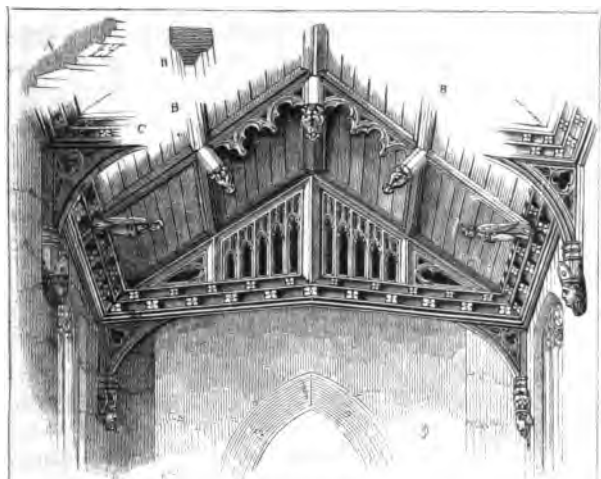
Early Roof.



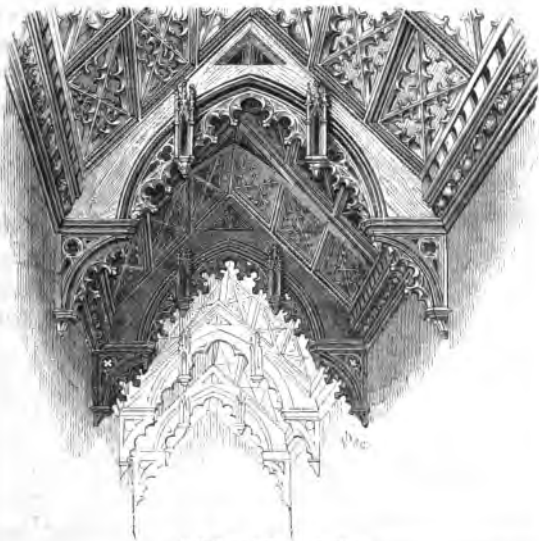
Later Roof.

remain at Chartham church, Kent, and on the south aisle of Merrow church, Surrey; most of these roofs are now ceiled, but probably many of them were originally open. As the Decorated style advanced, the leading timbers of the principals were often formed into an arch by the addition of circular braces under the tie-beams, the beams themselves being also frequently curved; the

spandrels formed by these braces were very usually filled with pierced tracery, and the timbers generally were more moulded and enriched than in the earlier styles; where the lines of mouldings were interrupted they very commonly terminated in carved leaves or other ornaments: sometimes the tie-beams were omitted in roofs of high pitch, but the principals were generally arched. The roofs of domestic halls, in the Decorated style, appear to have been more enriched than those of churches; that of Malvern priory had a variety of cross-braces above the tie-beams cut into ornamental featherings; that of the archbishop of Canterbury's palace at Mayfield, Sussex, was supported on stone arches spanning the whole breadth of the room (about forty feet); this kind of construction is also partially used in the hall at The Mote, Ightham, Kent; at Nursted Court, in the same county, the roof of the hall, which was destroyed a few years ago, was mainly supported on circular wooden pillars, with flowered capitals, which stood a short distance from the walls; a roof of very similar construction to this still exists at Temple Balsall, Warwickshire. In the Perpendicular style hammer-beam roofs were introduced, one of the finest specimens of which is that on Westminster hall, and, together with them, most numerous varieties of construction for the sake of ornament; these are far too manifold to be enumerated; many specimens exist in churches and halls, some of which are extremely magnificent, and are enriched with tracery, featherings, pendants, and carvings of various kinds, in the greatest profusion. Many roofs in this style were nearly or quite flat; these when plain had the timbers often exposed to view and moulded; in other cases they were ceiled with oak and formed into panels, and were usually enriched with bosses and other



St. Mary's, Devizes, Wills.



Hall, Weare Gifford, Devonshire.

ornaments of similar description to those of the higher roofs; good examples remain at Cirencester church, Gloucestershire. On halls hammer-beam roofs were principally used, but on churches other kinds of construction were more prevalent.

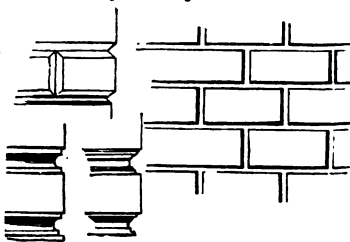
ROSE WINDOW, a name sometimes given to a circular window. See **WINDOW**.

ROUGH-CAST, coarse plaster-work, used on the outsides of buildings.

ROUGH-SETTER, ROUGH-MASON: an old term for a mason who only built coarse walling, as distinguished from a free-mason who worked with mallet and chisel.

RUBBLE, RUBBLE-WORK, ROUGH-WALLING: coarse walling constructed of rough stones, not large but of great irregularity both in size and shape, and not so flat bedded as in rag-work; in some districts it is often formed of flints: in large buildings, in neighbourhoods where better materials can be obtained for the outer face of the walls, it is in general only used for the insides, or backing, but in other districts the whole substance of the walls is not unfrequently of this construction; it is often found to have been plastered on both sides, but sometimes it was only pointed externally.

RUSTIC-WORK, ashlar masonry, the joints of which are worked with grooves, or channels, to render them conspicuous; sometimes the whole of the joints are worked in this way and sometimes only the horizontal ones;



the grooves are either moulded or plain, and are formed in several different ways: the surface of the work is

sometimes left, or purposely made rough, but at the present day it is usually made even.

SACRISTRY, a room attached to a church, in which the sacred vessels, vestments, and other valuables connected with the religious services of the building, were preserved, and in which the priest put on his robes; sometimes included within the main walls of the fabric, and sometimes an adjunct. In England this name does not appear to have been so common as vestry, but on the continent it still prevails. See **VESTRY**.

SANCTE-BELL, **SANCTUS-BELL**, **SAINTS'-BELL**, **MASS-BELL**, *Sacring-Bell*, *Saunce-Bell*, a small bell used in the Roman Catholic Church to call attention to the more solemn parts of the service of the mass, as at the conclusion of the ordinary, when the words "Sanctus, Sanctus, Sanctus, Deus Sabaoth," are pronounced by the priest, and on the elevation of the host and chalice after consecration: it is now usually, if not always, a small hand-bell carried by an attendant, and was generally of this kind in England previous to the Reformation, made sometimes of silver; but in some instances a larger bell was used, and was suspended on the outside of the church in a small turret, made to receive it,

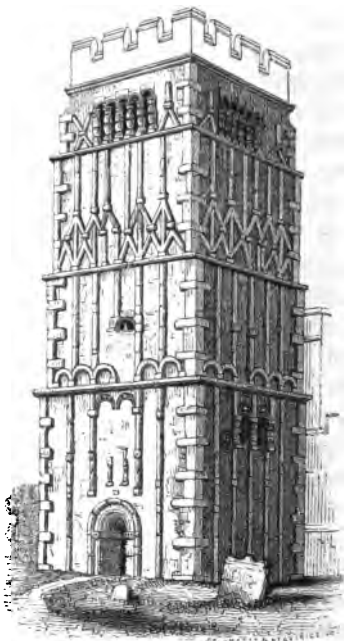


Long Compton, Warwickshire.

over the archway leading from the nave into the chancel, and rung by a rope from within; many of these turrets still exist, as at Isham, Rothwell, and Desborough, Northamptonshire; Boston, Lincolnshire; Bloxham, Brize-norton, Swalcliffe, and Coombe, Oxfordshire, &c.; a few still retain the bell, as at Long Compton, Warwickshire.

SANCTUARY, the presbytery or eastern part of the choir of a church in which the Altar is placed. See **PRESBYTERY** and **CHOIR**.

SAXON ARCHITECTURE. The character of the architecture of the Anglo-Saxons has not yet been fully ascertained, neither is it decided whether any specimens of their work still remain. For a considerable time after they had established themselves in this country, their buildings were of wood, and this appears to have been the prevailing material employed at the time of the Conquest, although stone had been occasionally used several centuries earlier. The workmanship of the Saxons was undoubtedly rude, and their buildings are described by early

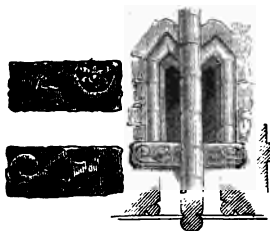


Earl's Barton, Northamptonshire.

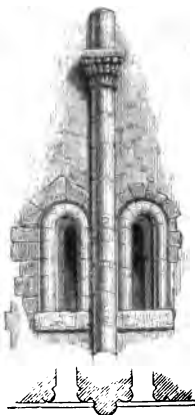
historians as having been very different in character, and very inferior in size, to those erected by the Normans. No timber-work of Saxon date can be in existence at the present time, but it is contended by some antiquaries that several of our churches exhibit specimens of Saxon masonry; the truth of this theory, however, is not fully established, nor has the subject of Saxon architecture been yet sufficiently investigated to clear away the obscurity in which it is involved. The class of buildings referred to as being considered to belong to this style contain some rather unusual features, and they require to be particularly described, both because they are in themselves remarkable, and because there is a probability that some of them may be Saxon: the execution is rude and coarse; the walls are built either of rag or rubble, sometimes partly of herring-bone work, without buttresses, and in many cases, if not always, have been plastered on the outside; the quoins are usually of hewn stones placed alternately flat and on end, a kind of construction to which the name "long and short" has been given; the walls are often ornamented externally with flat vertical strips of stone projecting slightly from the surface, somewhat resembling pilasters, which are generally of the same "long and short" construction as the quoins; on towers there are sometimes several tiers of these, divided from each other by plain strings, or bands; semicircular arches and triangles, formed of similar strips of stone, are also used as ornaments; and plain projecting blocks are frequently associated with these either as imposts, or as bases for the vertical strips which often stand



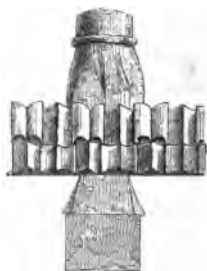
Sompting, Sussex.



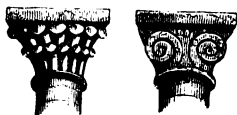
Window, with ornaments on the sill; and shaft, with section.



Shaft and window, with section.



Part of a string, and base of shaft.



Capitals of shafts.



Belfry window, with section.

DETAILS OF THE TOWER, SOMPTING, SUSSEX.

above them. The jambs of doorways and other openings are very commonly of "long and short" work, and when imposts are used, as they generally are, they are usually rude, and often extremely massive, sometimes consisting of plain blocks and sometimes moulded, the mouldings not unfrequently bearing a resemblance to Roman work; round the arch there is very often a projecting course, occupying the situation of a hood-moulding, which sometimes stops upon the imposts, but more frequently runs down the jambs to the ground, forming a kind of pilaster on each side of the opening; it is usually flat, but is sometimes rounded and occasionally notched on the edges, as at Dunham Magna, Norfolk; in some instances the impost is arranged so as to form a capital to each of these projections on the jambs, and they are sometimes provided with bases either formed of plain blocks or rudely moulded. The arches are generally plain, but are occasionally worked with rude and massive mouldings, as the chancel arch at Wittering church, Northamptonshire; some arches are constructed with bricks (probably all of them taken from some Roman building, as at Brixworth) or thin stones, and these usually have a course of stones or bricks laid upon the top of the arch, as at Britford church, Wilt-



Corhampton, Hants.



Dunham Magna, Norfolk.

shire, and Brixworth church. Northamptonshire: the



Barnack, Northamptonshire.



Caversfield, Buckinghamshire.

arches are always semicircular, but some small openings, such as doors and windows, have pointed, or triangular heads formed of two straight stones placed on end upon the imposts, and resting against each other at the top. The windows are not large, and, when splayed, have often nearly or quite as much splay externally as internally; in belfries and other situations where they do not require to be glazed, they are frequently of two or more lights divided by small shafts, or



Dunham Magna, Norfolk.

pillars, which are very usually made like balusters, and encircled with bands of rude mouldings; these generally have capitals, or imposts, formed of long stones reaching entirely through the wall; in some instances the balusters are oblong in plan, as in the tower of St. Michael's church, Oxford, and in others two are placed together, one behind the other, in order to give better support to these long capitals.

The whole of these peculiarities are not to be met with in any one building, and in some churches, in which several of them are to be found, they are associated with other features, evidently original, which so clearly belong to the Norman style as to prove that these buildings are not of Saxon date, as at the churches of Daglingworth, Gloucestershire, and Syston, Lincolnshire. In other instances the lower parts of buildings consist exclusively of this peculiar kind of construction, and are surmounted by pure Norman work, which has been raised upon it subsequently to the first erection, as at the tower of Clapham church, Bedfordshire, and Woodstone, near Peterborough. This last class of buildings appears to preponderate in favour of the Saxon theory, for, although the Norman additions have not been observed to be remarkably early in that style, it is not very probable that so material a change would have been made in the architecture unless a considerable interval had elapsed between the erection of the different parts: yet it is quite possible that the influence of a religious establishment, or of some powerful noble or ecclesiastic, may have effected a material alteration in the style of building in particular districts in a very short space of time; or the work may, after a short interruption, have been carried on by other (Norman) builders; these circumstances, however, as well as the fact that

some of the churches in which the peculiarities under consideration are found are clearly Norman (and not early in the style), do not very materially weaken the probability that some of these buildings exhibit specimens of real Saxon work, for it may reasonably be supposed that in many parts of the country the Saxon style would have lingered for a considerable time after the Norman invasion, and would have continued to be employed (with an increasing admixture of Norman features) in buildings erected by native workmen. The subject of Saxon architecture has not yet been fully investigated, and one important source of information, the illuminations of manuscripts, from which much additional light may be expected, has been but partially consulted; the attention however which is now so generally directed to the architecture of the middle ages will doubtlessly lead to further research.

SCAFFOLD, a temporary erection of poles, planks, &c., for the use of the workmen in building walls, or executing any work which they cannot otherwise reach. A gallery in a church is sometimes called a scaffold. See **GALLERY**.

SCALLAGE, **SCALLENGE**, a provincial word used in Herefordshire for the detached covered porch at the entrance of the churchyard, commonly called a Lichgate.

SCAMILIA, plain blocks or sub-plinths placed under columns, statues, &c., to elevate them: they differ from ordinary pedestals in having no mouldings about them, and in being usually of smaller size.

SCAPUS, **SCAPE**, the shaft of a column; also the apophyges of the shaft.

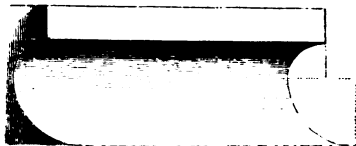
SCAPPLE. To scapple a stone is to reduce it to a straight surface without working it smooth; usually

done by chopping immediately it is dug in the quarry: the term is now used exclusively (or nearly so) in reference to stone, but was formerly applied to timber also, and must have signified the barking of a tree, or, more probably, squaring it with the axe.

SCARCEMENT, a plain flat set-off in a wall; the term is but little used at the present day.

SCONCE. See **SQUINCH**.

SCOTIA, or **TROCHILUS**, a hollow moulding constantly used in the bases of columns, &c., in classical architecture: the old English name for a corresponding moulding very frequently employed in Gothic architecture is *Casement*.

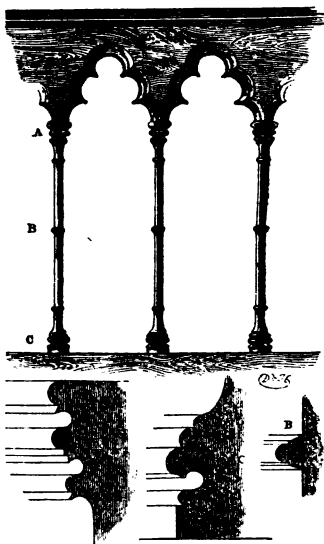


Scotia, Trochilus, or Casement. Baths of Diocletian, Rome.

SCOUCHON, **SKOUCHON**. See **SQUINCH**.

SCREEN, **SKREEN**, a partition, enclosure, or parclose separating a portion of a room, or of a church, from the rest. In the domestic halls of the middle ages a screen was almost invariably fixed across the lower end, so as to part off a small space which became a lobby (with a gallery above it) within the main entrance doors, the approach to the body of the hall being by one or more doorways through the screen; these were of wood, with the lower part, to the height of a few feet, formed of close panelling, and the upper part of open-work. In churches, screens were used in various situations, to enclose the choir, to separate subordinate chapels, to protect tombs, &c.; that at the west end of the choir, or chancel, was often called the rood-screen, from the rood having been placed over it previous to the Reformation; they were formed either of wood or stone, and were

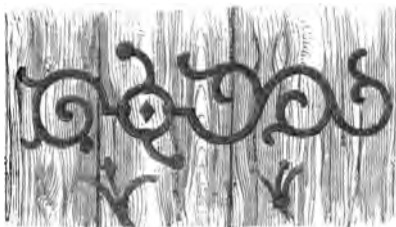
enriched not only with mouldings and carvings, but also with most brilliant colouring and gilding. The screens at the west end and sides of the choir in cathedrals and large churches were usually close throughout their whole height, as they also occasionally were in other situations, but in general the lower part only, to the height of about four feet from the ground, was close, and the remainder was of open-work. The oldest piece of screen-work that has been noticed is at Compton church, Surrey ; it is of wood, of transition character from Norman to Early English, consisting of a series of small octagonal shafts with carved capitals supporting plain semicircular arches, and forms the front of an upper chapel over the eastern part of the chancel. Of the Early English style the existing examples are of stone ; some are close walls, more or less ornamented with panelling, arcades, and other decorations, and some are close only at the bottom, and have the upper part formed of a series of open arches. Specimens of wooden screens of very early Decorated date remain in Stanton Harcourt church, Oxfordshire, and in the north aisle of the choir of Chester cathedral ; these have the lower part of plain boarding, and the upper of small feathered arches supported on circular banded shafts :



Sparsholt, Berks.

of later Decorated date examples remain at Northfleet, Newington, and Dartford churches, Kent; Bignor, Sussex; Cropredy and Dorchester, Oxfordshire; Spars-holt, Berks; Lavenham, Suffolk; Morden Guilden, Cambridgeshire; and several other places; these have the lower part of close boarding, and the other part open, formed either with small circular shafts or moulded mullions, supporting tracery under the cornice: stone screens of this date are variously, and often very highly, enriched; some have the upper part of open-work, similar to those of wood, and others are entirely close, and are enriched with arcades, panels, niches, pinnacles, diapering, and other decorations characteristic of the style: specimens remain at Lincoln and several other cathedrals and large churches. Perpendicular screens exist in great variety in very many churches, both of wood and stone; some of them are profusely ornamented with panellings, niches, statues, pinnacles, tabernacle-work, carvings, and other enrichments; the lower part usually consists of close panels, and the upper part of open-work divided by mullions supporting tracery, but sometimes the whole is close, with the same general arrangement of panelling.

SCROLL, a name given to a numerous class of ornaments, which in general character resemble a band arranged in undulations or convolutions.



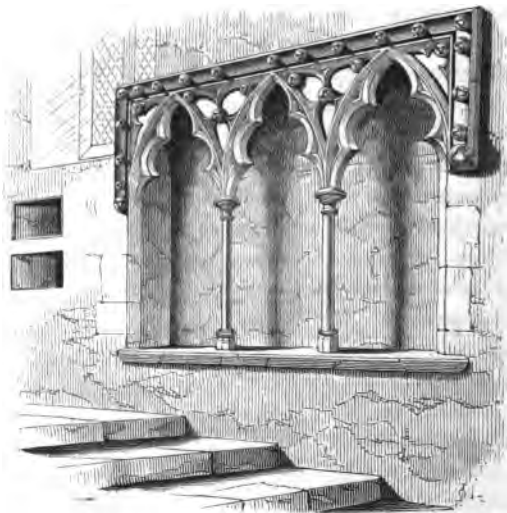
SCUTCHEON, *Scouchon*, the explanation of this term when signifying an Escutcheon has been already given.

It is also an old name for the angles of buildings or parts of buildings, such as window-jambs, &c., but apparently for those only which are more obtuse than right angles.

SECTION, the representation of a building cut asunder vertically so as to shew the interior; also of a moulding or other member in architecture cut asunder so as to shew its profile.



SEDILE, **SEDILIA**, the Latin name for a seat, which in modern times has come to be pretty generally applied by way of distinction to the seats on the south side of



Chesterton, Oxon.

the choir near the Altar in churches, used in the Roman Catholic service by the priest and his attendants, the deacon and subdeacon, during certain parts of the mass;

they were sometimes moveable, but more usually in this country were formed of masonry and recessed in the wall like niches. Very numerous examples remain in our churches, a few of which are of as early date as the latter part of the twelfth century, but the majority are later, extending to the end of the Perpendicular style: in general they contain three separate seats, but occasionally two, or only one, and in a few rare instances four, as at Rothwell church, Northamptonshire, and Furness abbey; or five, as at Southwell minster; sometimes a single seat under one arch, or formed on the back of a window, is found, long enough for two or three persons; they are very commonly placed at different levels, the eastern seat being a step the highest and the western the lowest; but sometimes, when three are used, the two western seats are on the same level, a step below the other, and sometimes the two eastern are level and the western a step below them; the decorations used about them are various, and in enriched buildings they are occasionally highly ornamented, and sometimes surmounted with tabernacle-work, pinnacles, &c.

SEE, a seat; the term is sometimes applied particularly to the seat of dignity, or dais, in a domestic hall, &c.

SELL, see CELL: in addition to the significations of this word before mentioned, it is also applied to a small retired habitation for an anchorite or other religious recluse; and to a subordinate establishment of monks dependant on one of the larger monasteries.

SEPULCHRE, a representation of the entombment of our Saviour, set up in the Roman Catholic church at Easter, on the north side of the chancel, near the Altar: in this country previous to the Reformation, it was most commonly a wooden erection, and placed within a recess in the wall or upon a tomb, but several churches still

contain permanent stone structures that were built for the purpose, some of which are very elaborate, and are ornamented with a variety of decorations, as at Navenby and Heckington, Lin-

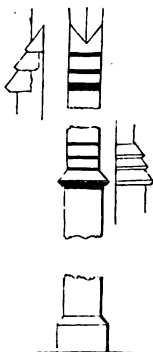


Stanton St. John's, Oxon.

colnshire; and Hawton, Nottinghamshire; all of which are beautiful specimens of the Decorated style: sepulchres of this kind also remain in the churches at Northwold, Norfolk; Holcombe Burnell, Devonshire; and several others. The crucifix was placed in the sepulchre with great solemnity on Good Friday, and continually watched from that time till Easter-day, when it was taken out and replaced upon the Altar with especial ceremony.

SERGES, the great wax candles burnt before the Altars in Roman Catholic churches.

SET-OFF, OFF-SET: the part of a wall, &c., which is exposed horizontally when the portion above it is reduced in thickness. Set-offs are not unfrequently covered, and in great measure concealed, by cornices or projecting mouldings, but are more usually plain; in the latter



Cockington, Devon.

case, in classical architecture, they are generally nearly or quite flat on the top, but in Gothic architecture are sloped, and in most instances have a projecting drip on the lower edge to prevent the wet from running down the walls; this is especially observable in the set-offs of buttresses.

SEVEREY, a bay, or compartment, of a vaulted ceiling.

SHAFT, the body of a column or pillar; the part between the capital and base. In middle-age architecture the term is particularly applied to the small columns which are clustered round pillars, or used in the jambs of doors and windows, in arcades and various other situations; they are sometimes cut on the same stones as the main body of the work to which they are attached, and sometimes of separate pieces; in the latter case they are very commonly of a different material from the rest of the work, and are not unfrequently polished: this mode of construction appears to have been first introduced towards the end of the Norman style. In Early Norman work they are circular, but later in the style they are occasionally octagonal, and are sometimes ornamented with zig-zags, spiral mouldings, &c. In the Early English style they are almost always circular, generally in separate stones from the other work to which they are attached, and very often banded; in some instances they have a narrow fillet running up them. In the Decorated style they are commonly not set separate, and are frequently so small as to be no more than vertical mouldings with capitals and bases; they are usually round, and filleted, but are



St. John's, Chester.

sometimes of other forms. In the Perpendicular style they are cut on the same stones with the rest of the work ; they are most generally round, and are sometimes filleted ; in some cases they are polygonal, with each side slightly hollowed. The part of a chimney-stack between the base and cornice is called the shaft.

SHANKS, LEGS, names sometimes applied to the plain spaces between the channels of the triglyphs in the Doric frieze.

SHINGLE, a wooden tile, used for covering roofs, spires, &c., made of cleft oak. Shingles were formerly very extensively employed in some districts, but their use has, for the most part, been superseded by more durable kinds of covering ; they are however still to be found on some church roofs, and on many timber spires, especially in the counties of Kent, Sussex, Surrey, and Essex.

SHRINE, a feretory or repository for relics, whether fixed, such as a tomb, or moveable ; the term is also sometimes applied to the tomb of a person not canonized. Shrines were often made of the most splendid and costly materials, and enriched with jewelry in profusion, as that of St. Taurin, at Evreux, in Normandy ; those which were moveable were on certain occasions carried in religious processions ; others were substantial erections, generally the tombs of saints, as that of Edward the Confessor in Westminster abbey, and that of St. Cuthbert, formerly in Durham cathedral, &c. ; these

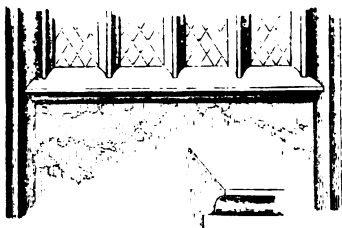


Ely Cathedral.

were not unfrequently rebuilt (with additional splendour) subsequently to their first erection.

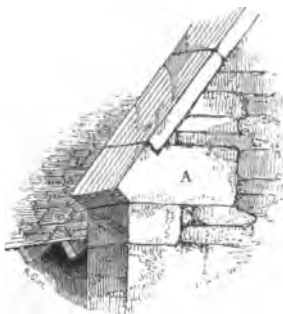
SHROUDS. See **CROUDS**.

SILL, CILL, Sole, the horizontal piece of timber or stone forming the bottom of a window, doorway, or other similar opening; also the horizontal piece of timber or plate, at the bottom of a wooden partition.



Window Sole, Fotheringhay.

SKEW, SKEW-TABLE: the term skew is still used in the north for a stone built into the bottom of a gable or other similar situation to support the coping above (A); it appears formerly to have been applied to the stones forming the slopes of the set-offs of buttresses and other projections. Skew-table was probably the course of stone weathered, or sloped, on the top, placed over a continuous set-off in a wall.



SLEEPER, a piece of timber, or plate, laid under the ground-floor of a building, on which the joists rest. The walls which support these timbers are called sleeper-walls.

SOCLE, ZOCLE: a plain block or plinth forming a low pedestal to a statue, column, &c.; also a plain face, or

plinth, at the lower part of a wall; the term is used only in reference to classical architecture.

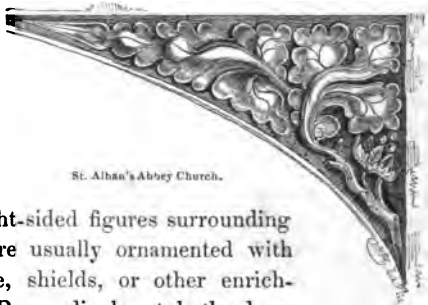
SOFFIT, a ceiling; the word is seldom used except in reference to the subordinate parts and members of buildings, such as staircases, entablatures, archways, cornices, &c., the under sides of which are called the soffit.

SOLAR, ~~Soller~~, a loft, garret, or upper chamber; the term is also occasionally applied to the rood-loft in a church, as in an inscription to the memory of John Spicer in Burford church, Oxfordshire, (1437.)

SOMMER, **SUMMER**, **SOMMER-BEAM**: a main beam, or girder, in a floor, &c.; the name is now seldom used except in the compound term breast-summer. See **GIRDER** and **BREAST-SUMMER**.

SPAN OF AN ARCH, the breadth of the opening between the imposts.

SPANDREL, the triangular spaces included between the arch of a doorway, &c., and a rectangle formed by the outer mouldings over it: the term is also applied to other similar spaces included between arches, &c., and straight-sided figures surrounding them; they are usually ornamented with tracery, foliage, shields, or other enrichments. In the Perpendicular style the doorways most commonly have the outer mouldings arranged in a square over the head so as to form spandrels above the arch. In the earlier styles this arrangement is very seldom found in the doorways, but spandrels are sometimes used in other parts of buildings, especially in



St. Alban's Abbey Church.

Decorated work, in which they are frequent. In the entrances to the cloisters and the chapel of Magdalene college, Oxford, the spandrels of the outer arch, which stands considerably in front of the actual doorway, so as to form a shallow porch, are cut quite through and left open.

SPAR, ~~Spr~~, a name applied by old writers to pieces of timber of various kinds, such as quarters, rafters, wooden bars for securing doors, &c.; the term is still used in some districts for rafters: sper-batten is not an unusual name with middle-age authors for a rafter; they also frequently speak of *spering* a door, meaning the securing it with a wooden bar, or fastening it with a bolt.

SPEER, the screen across the lower end of the hall in domestic buildings of the middle ages.

SPERVER, ~~Sparber~~, ~~Esperber~~, the wooden frame at the top of a bed or canopy: the term sometimes includes the tester, or head-piece.

SPIRE, an acutely pointed termination given to towers and turrets, forming the roof, and usually carried up to a great height. It is doubtful whether any very decided approach towards a spire was made till a considerable time after the introduction of the Norman style: at this period spires were sometimes adopted both on turrets and towers, and were generally made to correspond with them in their plan: thus the circular turrets at the east end of the church of St. Peter, at Oxford, terminate in small circular spires; an octagonal turret at the west end of Rochester cathedral has an octagonal spire, and the square towers of the churches of Than and St. Contêt, near Caen, in Normandy, are surmounted with pyramids or square spires: they were commonly of very low proportions compared with later structures, and in truth were little more than pyramidal roofs; the whole of the

existing specimens of this date are of stone, and rise from the outer surface of the walls, so as to have no parapet or gutter round the base.

As the Early English style arose, considerably greater elevation was given to spires, although they were still very frequently less acute than they afterwards became, as at Ryhall, Rutland; Barnack, Northamptonshire; and Christ Church cathedral, Oxford. At the churches of Basse Allemagne, near Caen, and St. Loup, near Bayeux, in Normandy, the square form is still retained; but with the exception of a few rare examples, spires at this period were always octagonal, and when placed on square towers, the angles of the tower not covered by the base of the spire were occupied by pinnacles or by masses of masonry made to slope back against the spire: at the bottom of each of the four cardinal sides was usually a large opening with the jambs built perpendicularly, so that the head stood out from the spire and was usually finished with a steep pediment; above these, at some considerable distance, smaller openings of a similar kind were generally introduced on the alternate sides; the top of the spire terminated with a finial and a cross or vane. Spires were still usually made to rise from the exterior of the tower walls, a mode of construction which is distinguished in some districts by the term Broach, the name of Spire being confined to such structures as have gutters and parapets round their bases: fine examples of spires of this date exist at Bayeux cathedral, the church of St. Etienne at Caen, and at Bernières, in Normandy, at Bampton and Witney, Oxfordshire, and various other places.

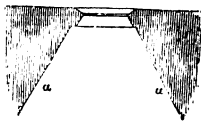
During the prevalence of the Decorated style spires were almost always very acute; they generally had parapets and gutters round them, though broach spires

of this date are by no means uncommon, as at St. Mary's church, Stamford, and Crick, Northamptonshire ; they did not differ materially from Early English spires, except in the character of the details and the amount of enrichments, which now began to be introduced in profusion ; crockets were often carved on the angles, and small bands of panelling or other ornaments formed round them at different heights ; the openings also were more enriched, and the pinnacles on the angles of the tower were enlarged, and were not unfrequently connected with the spire by small flying buttresses ; fine examples in this style remain at Salisbury cathedral ; Newark, Nottinghamshire ; Uffington and Heckington, Lincolnshire ; Loddington, Northamptonshire ; St. Mary's church, Oxford, and various other places : in Normandy also many very beautiful spires of this date remain, as at the church of St. Pierre at Caen, &c.

In the Perpendicular style the same general arrangement was continued, although the character of the details and enrichments was altered in common with those of the other features of Gothic architecture ; at this period broach spires appear to have been abandoned, at least no example of one of this date can be referred to : good examples of spires rising from within the parapet of the tower remain at St. Michael's church, Coventry ; Kettering, Northamptonshire ; Laughton-en-le-Morthen, Yorkshire ; All Saints, Stamford ; Louth, Lincolnshire, &c.

SPITAL, a hospital. The term usually denotes a place of refuge for lepers.

SPLAY, the expansion given to doorways, windows, and other openings in walls, &c., by slanting the sides ; this mode of construc-



tion prevails in Gothic architecture, especially on the insides of windows, but is very rarely, if ever, used in classical architecture. The term is also applied to other slanted or sloped surfaces, such as cants, bevels, &c. See BEVEL.

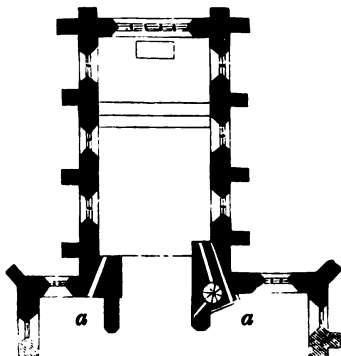
SPRINGING, SPRINGER, the impost or point at which an arch unites with its support. The bottom stone of an arch, which lies immediately upon the impost, is sometimes called a springer or springing-stone.

SQUINCH, Sconce, small arches or projecting courses of stone formed across the angles of towers, &c., in Gothic architecture, to support the alternate sides of octagonal spires, lanterns, &c., above.



Squinch, Canon's Ashby, Northamptonshire.

SQUINT: an opening through the wall of a church in an oblique direction, for the purpose of enabling persons in the transepts or aisle to see the elevation of the Host at the high Altar. The usual situation of these openings is on one or both sides of the chancel-arch, and there is frequently a projection, like a low buttress, on the outside across the angle to cover this opening; these pro-



Squints, Haseley, Oxon.

jections are more common in some districts than in others; they are particularly abundant in the neighbourhood of Tenby, in South Wales: but the openings themselves are to be found everywhere, though they have commonly been plastered over, or sometimes boarded at the two ends, in other cases filled up with bricks. In some instances they are small narrow arches by the side of the chancel-arch, extending from the ground to the height of ten or twelve feet, as at Minster Lovell, Oxon; usually they are not above a yard high and about two feet wide, often wider at the west end than at the east; they are commonly plain, but sometimes ornamented like niches, and sometimes have light open panelling across them; this is particularly the case in Somersetshire and Devonshire. There are many instances of these openings in other situations besides the usual one, but always in the direction of the high Altar, or at least of an Altar: sometimes the opening is from a chapel by the side of the chancel, as at Chipping-Norton, Oxon. In Bridgewater church, Somerset, there is a series of these openings through three successive walls, following the same oblique line, to enable a person standing in the porch to see the high Altar: in this and some other instances, it seems to have been for the use of the attendant who had to ring the sanctus-bell at the time of the elevation of the Host; there are numerous instances of this bell being placed in a cot on the parapet of the porch, and as frequently there are windows or openings from the room

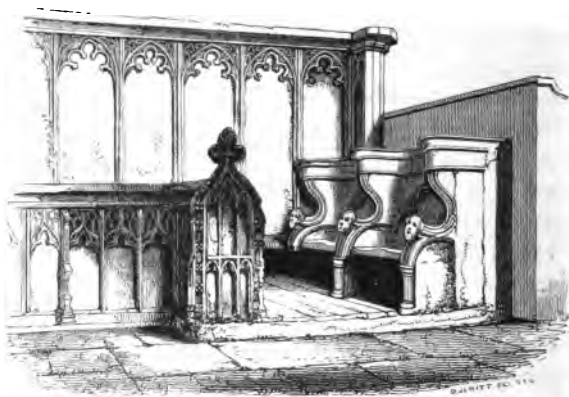


Squint, Mayor's Chapel, Bristol.

over the porch into the church, probably for the purpose of enabling the person stationed in this room to see the elevation.

There seems to be no good or ancient authority for the name of Squint applied to these openings, but it has been long in use: the name of Hagioscope has lately been applied to them, but it does not seem desirable to give new Greek names to the parts of English buildings.

STAGE, a step, floor, or story; the term is particularly applied to the spaces or divisions between the set-offs of buttresses in Gothic architecture, and to the horizontal divisions of windows which are intersected by transoms.

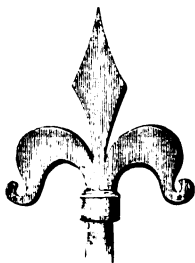


Stalls, St. Margaret's, Leicester.

STALL, a fixed seat enclosed, either wholly or partially, at the back and sides. All large churches and most small ones, previous to the Reformation, had a range of wooden stalls on each side and at the west end of the choir, which were separated from each other by large projecting elbows, with desks fixed before them. In cathedrals and other large buildings they were enclosed at the back

with panelling, and were surmounted by overhanging canopies of open tabernacle-work, which were often carried up to a great height, and enriched with numerous pinnacles, crockets, pierced tracery, and other ornaments; examples of stalls of this kind remain in most of our cathedrals and in many other churches: in some cases two rows were used, the outer one only being surmounted by canopies; it was also raised a step or two higher than the other, as in Henry the VIIth's chapel, Westminster. In ordinary parish churches the stalls were without canopies, and frequently had no panelling at the back above the level of the elbows, but in many instances the walls over them were lined with wooden panels, with a cornice above, corresponding with the screen under the rood-loft, of which a very good specimen remains at Etchingham, Sussex; when the chancel had aisles behind the stalls, the backs were formed by the side screens, which were sometimes close and sometimes of open-work. The chief seat on the dais in a domestic hall was sometimes a stall, as in (the ruins of) the palace of the archbishop of Canterbury at Mayfield, Sussex, where it is of stone.

STANCHION, the upright iron bar between the mullions of a window, screen, &c.; they were usually square bars, and were frequently ornamented at the top with fleurs-de-lis, leaves, &c. The name is also sometimes applied to mullions, and apparently to the quarters or studs of wooden partitions.



Warborough, Oxon.

STEEPLE, *Stæpull*, the tower of a church, &c., including any superstructure, such as a spire or lantern, standing upon it. In some districts small churches have the

steeple not unfrequently formed of massive wooden framing, standing on the floor, and carried up some little distance above the roof; these are usually at the west end, parted off from the nave by a wooden partition, as at Ipsden and Tetsworth, Oxfordshire.

STANDARD: this name seems to have been applied formerly to various articles of furniture which were too ponderous to be easily removed, as to large chests, the massive candlesticks placed before Altars in churches, &c. Also the vertical poles of a scaffold; and the vertical iron bars in a window. It is commonly applied to the ends of the oak benches in churches.

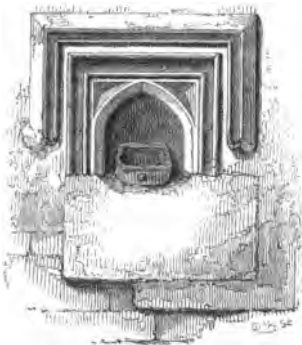


Standard, Nettlecombe, Somerset.

STILTED-ARCH, a name proposed by Mr. Willis for an arch which has the capital, or impost mouldings, of the jambs below the level of the springing of the curve, the mouldings of the archivolt being continued, vertically, down to the impost mouldings. This mode of construction was frequently employed at the latter end of the Norman style, especially as a means of maintaining an uniform height, when arches of different widths were used in the same range. See **ARCH**, fig. 5.

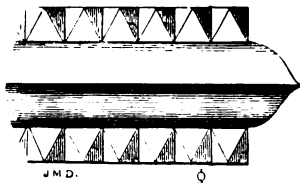
STOUP, *Stope*, *Stoppe*, a vessel to contain consecrated water, such as is placed near the entrance of a Roman Catholic church, into which all who enter dip their fingers and cross themselves. In this country a small niche with a stone basin was formed in the wall, either

in the porch or within the church, close to the door, or in one of the pillars nearest to the door, as a receptacle for holy-water, but sometimes a vessel placed on a stand or pedestal was used; the niches resemble piscinas, except that they differ in situation, are smaller and plainer, and very rarely have any hole in the bottom: examples in a mutilated condition remain in various churches, as in the south porch of Coton church, Cambridgeshire; in the north porch of Thornham church, Kent, is one in a perfect state. See HOLY-WATER FONT, HOLY-WATER STONE.



Pyle Church, near Glastonbury, Somerset.

STRING, STRING-COURSE, a projecting horizontal band or line of mouldings in a building.



STRUT, in carpentry. See BRACES.

STYLOBATE, STEREOBATE, the basement or substructure of a temple below the columns, resembling a continuous pedestal.

SURBASE, the upper mouldings or cornice of a pedestal.

SURBASED ARCH, an arch which rises less than half the breadth of the opening above the level of the springing.

SYSTYLE, an arrangement of columns in Grecian and

Roman architecture, in which the spaces between them are equal to twice the diameter of the columns.

TABERNACLE, an old term signifying a niche, the canopy over the head of a niche or stall, &c., the ornamental erection placed on an altar in the Roman Catholic church as a receptacle for the pix; these last were often of considerable height, formed of light open-work, enriched with a profusion of minute ornaments, and were frequently, if not usually, made with doors that might be locked. Tabernacles over stalls were generally of considerable elevation, of light open-work, ornamented with pinnacles, tracery, crockets, and other enrichments; those over niches are described under **NICHE**. The tabernacle was sometimes in the form of a tower.

TABERNACLE-WORK, ornamented open-work, such as is used over niches, stalls, &c.

TABLE, TABLET, a medieval term applied generally to all horizontal bands of mouldings, such as base-mouldings, strings, cornices, &c.: the word table, when used separately without any adjunctive term to point out its position, appears to have signified the cornice, but it is very usually associated with other epithets which define its situation, as base-table, earth-table, or ground-table, bench-table, corbel-table, &c. The word **TABLE** also, according to its ancient signification, denoted a level expanded surface, as a flat piece of board; a picture was termed a table, as late as the seventeenth century; the folding boards used for the game of chess were called tables. In like manner any construction adapted for superficial decoration was termed *tabula*, or *tablementum*, such as the decorative front of an Altar, when formed of solid workmanship, enriched with ornaments of gold or silver, with gems, ivory, or other costly substances. This kind of decoration is sometimes termed the frontal,

but according to Lyndwode that name is more properly to be assigned to the *antependium*, the pall, or ornamental hanging of cloth of gold, or less costly tissue, which was appended to the front of an Altar. Occasionally the term *tabula* denotes the decorative work which more correctly should be called *post-tabula*, or *retro-tabula*, in French, *retable*, which in common parlance would be termed the Altar-piece, being affixed over the Altar to the wall or screen against which the Altar is placed.

TEMPLE, a building set apart for the services of religious worship, especially such as those which were dedicated to the heathen deities of antiquity. The temples of the ancients were generally oblong in their plan, and consisted of a body, or cell, with a portico at one or both of the ends supporting a pediment, and were often entirely surrounded by a colonnade, but occasionally they were circular: of this latter form there were but two kinds, the *monopteral*, which was merely an open circle of columns supporting a roof or entablature, and the *peripteral*, which had a circular cell surrounded by a colonnade. Of the oblong temples there were several varieties, the simplest of which was called *in antis*; this consisted of a plain cell, the side walls of which projected at one end, or front, of the building, and were terminated with *antæ*, between which were two columns. The *prostylos* temple differed from the preceding in having a portico of four columns standing in front of the *antæ*, the columns between the *antæ* being omitted. The *amphiprostylos* had a portico of this last-mentioned kind at each end, or front, of the cell. The *peripteral* temple had a portico of six columns on each front, and a detached colonnade of eleven at each side of the cell, the columns at the angles being included in both computations. The *pseudo-peripteral* was like the *peripteral*, with the breadth of the cell

increased, so that the side walls became united with the columns of the lateral colonnades. The *dipteral* had porticos of eight columns on the fronts and a double colonnade at the sides, the outer one consisting of fifteen columns. The *pseudo-dipteral* was precisely the same as the dipteral, with the inner range of columns omitted throughout. Some large temples had the cells left open at the top, without any roof, and when so constructed were called *hypæthral*. Temples were also classified according to the number of columns in the front porticos; *tetrastyle* had four columns; *hexastyle*, six; *octastyle*, eight; *decastyle*, ten. The width of the spaces between the columns varied considerably, and the porticos were designated accordingly *aræostyle*, *diastyle*, *eustyle*, *systyle*, and *pycnostyle*.

TEMPLET, TEMPLATE: a pattern or mould used by workmen, especially by masons and bricklayers, as a guide for the shape of their work; it is usually formed of a thin board or a sheet of metal. Also a short piece of timber sometimes laid in a wall under the end of a girder or other beam.

TENON, TENANT: the projection left at the end of a piece of timber to be inserted into a socket, or mortise, made to receive it.

TERRACE, a raised space or platform adjoining to a building, frequently encompassed with a balustrade or steps, as at Versailles, where there are a succession of terraces one above the other. A level area on the side of a sloping bank or other situation overlooking lower scenery in a garden, pleasure ground, &c. Terraces were very extensively employed about houses in the time of Queen Elizabeth and King James I.

TESSELATED PAVEMENT, pavement formed of small pieces of brick, stone, marble, &c., which are called *tes-*

sellæ or *tesserae*, much used by the Romans; the rudest description was formed of small cubes of brick about an inch square, but the better kinds were of finer materials and in smaller pieces, and were generally very ornamental, representing architectural patterns, or animals and figures. See MOSAIC.

TESTER, TESTOON, a flat canopy over a pulpit, tomb, bed, &c.

TETRASTYLE, a portico having four columns in front.

THATCH, *Thacke*, *Thet*, a covering for roofs, formed of reeds, flags, straw, heath, or other similar materials. Thatch was formerly used more generally and on more important buildings than is usual in the present day, though in some districts it is still employed to a considerable extent; the best kind is made of reeds, a material which was employed at an early period. The old work *to thack*, *theak*, or *thatch*, frequently signifies no more than to cover, and is used in reference to tiles, lead, or other materials: *thack-tiles* are tiles or slates for covering a roof.

THROUGH CARVED-WORK: carved work in which the spaces between the ornamental parts are pierced entirely through the substance of the material on which it is cut and left open; this is the way in which wooden tabernacle-work is usually formed.

THROUGH, *Thrughe*, a stone in a wall which reaches entirely through it, and shews itself on both sides; called also a Bonder, Bond-stone, and Perpent-stone, (see these terms.) The name Through or Through-stone, sometimes spelt Trough, is also applied to a flat grave-stone, and is still common in some of the northern parts of the kingdom.

THURIBLE, a censer used in some of the services of the Roman Catholic church, made of metal, usually in

the form of a vase, with a cover perforated to allow the scented fumes of the burning incense to escape; it is carried by three chains, which are attached to three points around the lower portion of the censer, whilst a fourth, connected with them above, being united to the ring or handle, which serves for carrying the censer, is used to raise at intervals the upper portion or covering of the censer, and allows the smoke of the incense to escape.



TILES, thin plates of baked clay used to cover roofs. In this country there are but two kinds of tiles in ordinary use, plain tiles and pan-tiles: the former of these, which are by far the commonest, are perfectly flat, the latter are curved, so that when laid upon a roof each tile overlaps the edge of that next to it, and protects the joint from the wet. The Romans used flat tiles turned up at the edges, with a row of inverted semi-cylindrical ones over the joint to keep out the wet. In the middle ages tiles were extensively employed in this country for covering buildings, though they seem always to have been considered an inferior material to lead; it does not



appear that any but flat plain tiles, with such others as were requisite for the ridges, hips, and valleys, were used; the ridge-tiles, or crest, formerly also called *roof-tiles*, were sometimes made ornamental. (See RIDGE.) It is not unusual to find the backs of fire-places formed of tiles, and in such situations they are sometimes laid in herring-bone courses, as in the great hall, Kenilworth; most of the fire-places in Bodiam castle, Sussex, are constructed in this manner, and the oven by the side of the larger fire-place in the hall is also built of tiles.

Glazed decorative tiles were anciently much used for paving sacred edifices; they are sometimes called Norman tiles, possibly from the supposition that they were originally made in Normandy; and, considering the age and variety of specimens that exist in northern France, this idea may not be wholly erroneous. It is doubtful, however, whether any tiles have been discovered in England that present the features of the Norman style of architectural decoration, the most ancient being apparently of the thirteenth century. The name of encaustic has also been given to these tiles, and it would not be inappropriate, were it not applied already to denote an antique process of art, of a perfectly different nature; whereas a method wholly distinct, and peculiar to the glazed tiles of the middle ages, was commonly adopted in northern Europe. The process of manufacture which, as it is supposed, was most commonly employed, may be thus described. The thin squares of well-compacted clay having been fashioned, and probably dried in the sun to the requisite degree, their ordinary dimension being from four to six inches, with a thickness of one inch, a stamp which bore a design in relief was impressed upon them, so as to leave the ornamental pattern in *cavetto*; into the hollows thus left on the face of the

tile, clay of another colour, most commonly white, or pipe-clay, was then inlaid or impressed; nothing remained except to give a richer effect, and at the same time ensure the permanence of the work, by covering the whole in the furnace with a thin surface of metallic glaze, which, being of a slightly yellow colour, tinged the white clay beneath it, and imparted to the red a more full and rich tone of colour. In the success of this simple operation, much depended upon this, that the quality of the two kinds of clay that were used should be as nearly similar as possible, or, if in the furnace the white was liable to shrink more than the red, the whole work would be full of cracks; in the other case, the design would bulge and be thrown upwards; imperfections, of which examples are not wanting. To facilitate the equal drying of the tile, deep scorings or hollows were sometimes made on the reverse, and by this means, when laid in cement, the pavement was more firmly held together. Occasionally, either from the deficiency of white clay of good quality, or perhaps for the sake of variety, glazed tiles occur which have the design left hollow, and not filled in, according to the usual process, with clay of a different colour; a careful examination however of the disposition of the ornament will frequently shew that the original intention was to fill these cavities, as in other specimens, but instances also present themselves where the ornamental design evidently was intended to remain in relief, the field, and not the pattern, being found



Westleigh, Devon.

in *cavetto*. It must be observed, that instances are very frequent, where the protecting glaze having been worn away, the white clay, which is of a less compact quality than the red, has fallen out, and left the design hollow, so that an impression or rubbing may readily be taken. It appears probable that the origin of the fabrication of decorative pavements, by the process which has been described, is to be sought in the medieval imitations of the Roman mosaic-work, by means of coloured substances inlaid upon stone or marble. Of this kind of *marqueterie* in stone, few examples have escaped the injuries of time ; specimens may



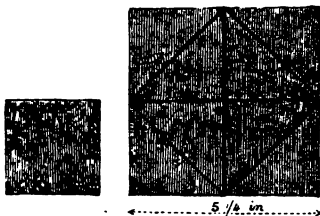
Canterbury Cathedral.

be seen on the eastern side of the Altar-screen in Canterbury cathedral, and at the abbey church of St. Denis, and the cathedral of St. Omer.

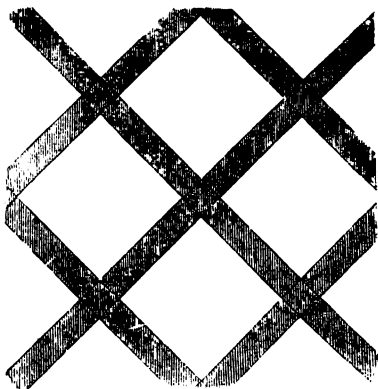
A profusion of good examples still exists of single tiles, and sets of four, nine, sixteen, or a greater number of tiles, forming by their combination a complete design, and presenting, for the most part, the characteristic style of ornament which was in vogue at each successive period ; but examples of general arrangement are very rare, and imperfect. To this deficiency of authorities it seems to be due, that modern imitations of these ancient pavements have generally proved unsatisfactory, in the resemblance which they present to oil-cloth, or carpeting, and the intention of producing richness of effect by

carrying the ornamental design throughout the pavement, without any intervening spaces, has been wholly frustrated. Sufficient care has not been given to ascertain the ancient system of arrangement: it is, however, certain that a large proportion of plain tiles, black, white, or red, were introduced, and served to divide the various portions which composed the general design. Plain diagonal bands, for instance, arranged fret-wise, intervened between the compartments, or panels, of tiles ornamented with

designs; the plain and the decorated quarries were laid alternately, or in some instances longitudinal bands were introduced in order to break that continuity of ornament which being uniformly spread over a large surface, as in some modern pavements, produces a confused rather than a rich effect. It has been supposed, with much probability, that the more elaborate



Woodperry, Oxon.



Rochester Cathedral.

pavements were reserved for the decoration of the

choir, the chancel, or immediate vicinity of an Altar, whilst in the aisles, or other parts of the church, more simple pavements of plain tiles, black, white, or red, were usually employed.

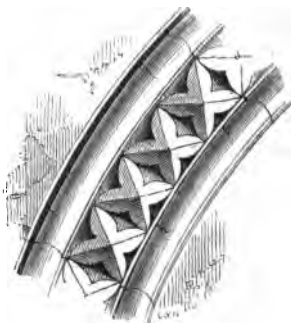
TO-FALL, TOO-FALL : a shed or building annexed to the wall of a larger one, the roof of which is formed in a single slope with the top resting against the wall of the principal building. A term retained in use in the north. Sometimes called a Lean-to.

TOOTH ORNAMENT, this name is given to an ornament very extensively used in the Early English style of architecture, consisting of a square four-leaved flower, the centre of which projects in a point; there are minute differences in the manner of cutting it, and sometimes the sides are so perfectly flat, and it is formed with so much stiffness, as



to resemble a pierced pyramid rather than a flower.

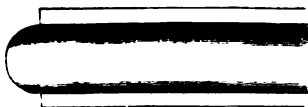
It is characteristic of the Early English style, in which it is often used in great profusion, though occasionally met with in late Norman work, as at the west window of the south aisle of the nave of Rochester cathedral; it is



Canterbury Cathedral.

generally placed in a deep hollow moulding, with the flowers in close contact with each other, though they are not unfrequently placed a short distance apart, and in rich suits of mouldings are often repeated several times.

TORUS, TORE, a large round moulding commonly used in the bases of columns, &c.



TOUCH-STONE, a name sometimes applied to compact dark-coloured stones, such as Purbeck and Petworth marble, and others of similar kind, which are frequently used for fine work in Gothic architecture; some of these are capable of receiving a high polish: the term does not appear to have been in common use for any very long period. It is so called from its supposed identity with, or resemblance to, the *lapis Lydius*, or Touch-stone, used by goldsmiths in assaying the quality of gold by the test of aquafortis. There is a fine effigy in the church at St. Denis, near Paris, of Catherine de Courtenai, who died in 1307, sculptured in lime-stone, nearly as black as the real touch-stone, and erroneously supposed to be of that material.

TOWER: any attempt to particularize the various kinds of towers which have been adopted by different nations in former ages, would far exceed the scope of this work: the following observations, therefore, are chiefly confined to those which were in use in the middle ages in England and the adjacent parts of Europe, and more especially to the towers of churches. Among the Greeks and Romans, towers were employed of various forms and for different purposes, but by no means so abundantly as in after ages, and in general they appear not to have been so lofty as those of medieval date: the tower of Andronicus Cyrrhestes, called also the Temple of the Winds, at Athens, is octagonal; at Autun, in France, a considerable part of

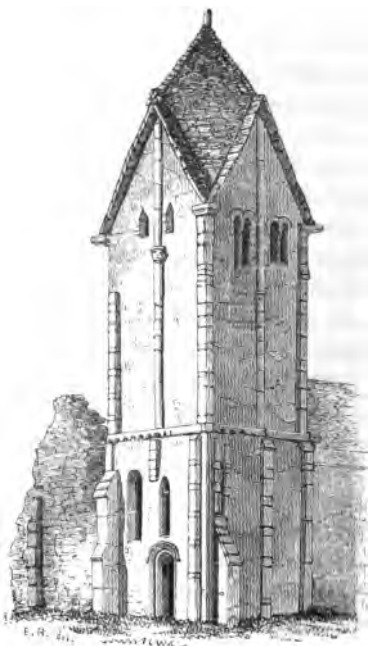
a large and lofty square tower of late Roman work exists.

In the middle ages the towers of castles were numerous and of striking character. During the prevalence of the Norman style the keep often consisted of a large rectangular tower, with others of smaller size attached to the angles, and these last-mentioned generally rose higher than the main building, as at the White tower of London, and the castles of Rochester and Guildford; the keep tower of Conisburgh castle in Yorkshire, which is of the latest Norman work, is circular, with large buttresses on the outside; in other examples, especially in those of *later* date, the keep towers are of various forms, often irregular, apparently so constructed as being considered best adapted to the peculiarities of the sites, and the systems of defence in use at the periods of their erection. See **KEEP**. Besides these main towers, many others, which, though of less magnitude than the keep, were often of very considerable size, were employed in different parts of fortifications, especially at the entrances, where the gateways were generally flanked by towers projecting considerably before the main walls; these were pierced with loop-holes and oilets, and were commonly surmounted with machicolations.

Church towers of all dates are greatly diversified, not only in their details but also in general proportions and form; they are occasionally detached from the building to which they belong, but are usually annexed to it, and are to be found placed in almost every possible situation except about the east end of the chancel. Large churches have often several towers, especially when the plan is cruciform, and in this case there are generally two at the west end, and one, of larger dimensions, at the intersection of the transepts, as at the cathedrals of Canterbury,

York, and Lincoln. Ordinary parish churches have usually but one tower. In some examples, where there is an entrance to the church through the lower story of a tower, it is made to form a porch with an open archway on one side, as at Cranbrook, and many other churches in Kent; or on three sides, as at Newnham, Northamptonshire: in towns, towers are sometimes placed over public thoroughfares, and in such situations are built on open archways. It is not unusual to find church towers which batter, or diminish upwards; these are generally of Norman or Early English date, but in some districts, as in Northamptonshire, this mode of construction was continued to a later period.

The towers belonging to the style described in the article on Saxon Architecture are square and massive, not of lofty proportions, and apparently never were provided with stone staircases; some of them are considerably ornamented, as at the churches of Barnack and Earl's Barton, Northamptonshire; and



Sompting, Sussex.

others are very plain, as at St. Michael's, Oxford, and St. Benet's, Cambridge: the tower of the church of Sompington, Sussex, which belongs to this style, terminates with a gable on each of the four sides, and is surmounted by a wooden spire, but whether or not this was the original form may be doubted.

In some parts of the kingdom circular church-towers are to be found; these have been sometimes assumed to be of very high antiquity, but the character of their architecture shews that they commonly belong to the Norman and Early English styles; they are built of rough flints, generally of coarse workmanship, with very little ornament of any kind, and that little, for the most part, about the upper story; one of the best examples is that of Little Saxham church, Suffolk. Plain round towers in the counties of Norfolk and Suffolk are of all periods: the only materials readily accessible being flints, and these not admitting of square corners, the towers were built round, and this practice is continued even to the present day.



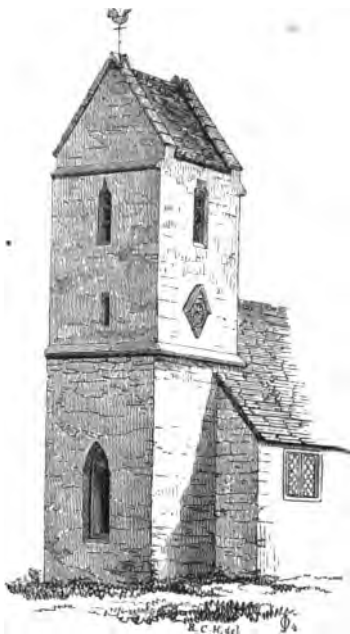
Little Saxham Church, Suffolk.

Norman towers are generally square, and of rather low proportions, seldom rising much more than their own breadth above the roof of the church, and sometimes not so much; they generally have broad flat buttresses at the angles, and are usually provided with a stone stair-

case carried up in a projecting turret attached to one of the angles; this is very commonly rectangular externally, but the form is not unfrequently changed towards the top, especially if the turret is carried up the whole height of the tower: occasionally polygonal Norman towers are to be met with, as at Ely cathedral. In Normandy a few examples of village church-towers of this style exist, which are capped with pyramidal stone roofs, like low square spires, but in general the roofs and parapets are additions of later date. Many Norman towers are very considerably ornamented, the upper stories being usually the richest, while others are very plain: good specimens remain at St. Alban's abbey, the cathedrals of Norwich, Exeter, and Winchester; Tewkesbury abbey; Southwell minster; the churches of St. Peter, Northampton; St. Clement, Sandwich; Iffley, Oxfordshire; Stewkley, Buckinghamshire, &c.

In Early English towers much greater variety of design and proportion is found than in those of prior date; the prevailing plan is square, but some examples are octagonal, and occasionally the upper part of a square tower is changed to an octagon: projecting stair-turrets are almost universal, though they are frequently so much masked by buttresses as to be in great measure concealed; many towers in this style are of lofty proportions, while others are low and massive; the best examples are generally more or less ornamented, and some are very highly enriched; the belfry windows are often large, and deeply recessed, with numerous bold mouldings in the jambs, and appear sometimes to have been originally left quite open: considerable variety of outline is produced by the different arrangement, sizes, and forms of the buttresses at the angles of towers in this, as well as in the later styles of Gothic architecture,

and sometimes, instead of buttresses, small turrets are used, which rise from the ground and generally terminate in pinnacles; many towers of this date are finished at the top with parapets, some of them with pinnacles at the angles, a few with two gables, called pack-saddle roofs, as Brookthorpe, Northamptonshire, and many are surmounted with spires, which, although perhaps in the majority of cases they are of later date than the towers, appear to have been



Brookthorpe, Northamptonshire.

originally contemplated; examples remain at the cathedrals of Oxford and Peterborough, the churches of St. Mary, Stamford; Ketton, and Ryhall, Rutland; Loddington, and Raunds, Northamptonshire; Middleton Stoney, Oxfordshire, &c.

In the Decorated and Perpendicular styles, towers differ very considerably, both in proportions and amount of enrichment, and considerable diversity of outline and effect is produced by varying the arrangement and form of the subordinate parts, such as windows, buttresses, pinnacles, &c., but in general composition they do not

differ very materially from Early English towers: many are very lofty, and others of low proportions, some highly enriched, and some perfectly plain: a large, and probably the greater number, are crowned with parapets, usually with a pinnacle at each corner, and sometimes with one or two others, commonly of rather smaller size, on each of the sides; many also terminate with spires, or, especially in the Perpendicular style, with lanterns. Decorated towers remain at Lincoln cathedral, the churches of Heckington and Caythorpe, Lincolnshire; Newark, Nottinghamshire;

Finedon, Northamptonshire; St. Mary's, Oxford, &c. Perpendicular towers are very numerous in all parts of the kingdom; among such as are best deserving of attention, may be mentioned those at Canterbury, York, and Gloucester cathedrals, and the churches at Boston and Louth, Lincolnshire; Kettering, Northamptonshire; Cirencester, Gloucestershire; Great Malvern, Worcestershire; and that at St. Mary Magdalene College, Oxford.

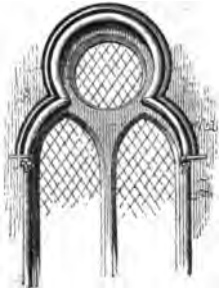


Brislington, Somersetshire.

TRACERY, the ornamental stone-work in the upper part of Gothic windows, formed by the ramifications of the mullions; also the decorations of corresponding

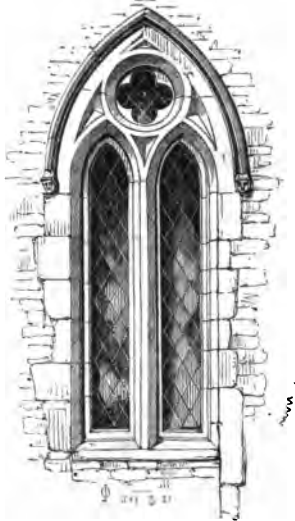
character which are abundantly used in Gothic architecture on panellings, ceilings, &c.

The term is not ancient. Tracery seems to have originated in a desire for enlarging the windows which were in use in the thirteenth century, and the first decided approach to it in this country was made in the Early English style, by piercing the spaces between, or above the heads of the windows when two



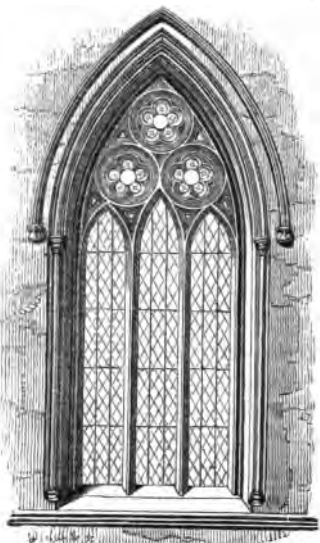
Window, Louviers.

or more were grouped together under one arch; these piercings were unconformable to the windows, and very often, if not generally, had different mouldings from them, but the system of making the mullions branch off into circles, quatrefoils, and other geometrical figures above the springing of the arches, speedily superseded this expedient, and established the use of tracery: its character, at first, was often rather heavy, and the larger openings only were feathered, but this defect was rapidly corrected, and it became one of the most marked and beautiful characteristics of the Decorated style.



Charlton on Otmoor, Oxon.

The early Decorated tracery is arranged principally in circles, quatrefoils, and other regular figures, with the featherings for the most part confined to the larger piercings; this is usually called *geometrical tracery*: in the matured examples of the style it is generally more complicated, and the patterns are designed with greater freedom and elegance; many windows of this date have the heads filled with



Dorchester, Oxon.

most elaborate tracery, branching off into a variety of graceful curves, without any admixture of geometrical forms, though very commonly portions of flowing and geometrical tracery are combined in the same window: two of the windows of Decorated date most celebrated for their tracery are the west window of York minster, and the east window of Carlisle cathedral. There are also windows, both early and late, in the Decorated style, of which the tracery is remarkably poor and meagre; one variety of this kind has the heads of the lights elevated so as to reach up to the main arch;

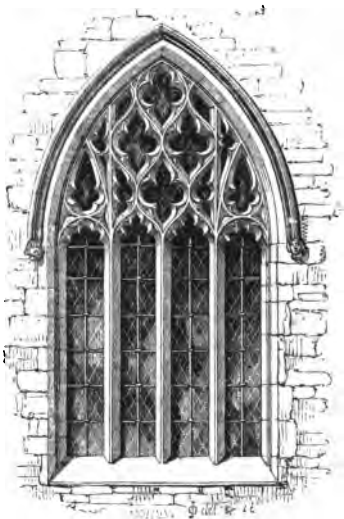


Preston, Kent.

another, which is more common, has the lights of uniform height, and the mullions prolonged above them by continuing the curves of the heads until they reach the main arch of the window ; in the generality of examples of this character the featherings are poor, and many, especially of the last kind, have none at all.

One of the earliest indications of the approach of the

Perpendicular style is perceived in the introduction of straight lines in the tracery, sometimes horizontal, but more frequently vertical ; these, on their first appearance, are not numerous, and, in general, not very striking, but they are found rapidly to increase as the style becomes developed, until the flowing lines of the Decorated tracery are exploded. There are very great varieties

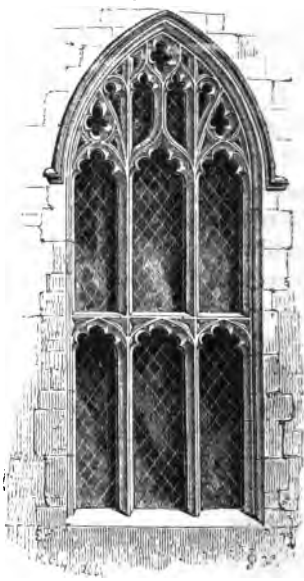


King's Sutton, Northants.

in the window tracery of the Perpendicular style ; occasionally transoms are introduced in it, particularly in some districts, and an effect very similar to that of a transom, produced by arching the small lights at a uniform level across a considerable part, or the whole breadth of the window, is common : although the leading lines are vertical, it is very usual to find some of the

piercings formed of curved patterns, and the principal mullions are frequently arched and carried through the window head, so as to divide the tracery into several distinct portions.

In addition to its use in windows, tracery is also extensively employed as a decoration in Gothic architecture in various other ways; in general character it always more or less resembles that of the windows, though the patterns are often necessarily modified to suit the spaces to which it is applied; panels are sometimes entirely covered with it, and are sometimes epitomes of blank windows: parapets often, especially on the continent, consist of a range of tracery; ceilings, both vaulted and flat, are very commonly ornamented with it; in screens it is almost invariably introduced; it is also made to decorate a variety of small objects, such as locks, door-handles, &c.



Headcorn, Kent.

TRAIL, Traylor: an old English name for a running enrichment of leaves, flowers, tendrils, &c., such as is common in the hollow mouldings of Gothic architecture; it appears to be applied to a series of detached ornaments as well as to those which are connected by a continuous stalk.

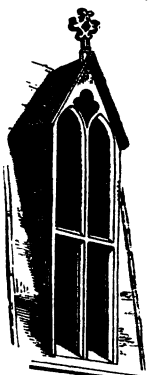
TRANSEPT, the projecting wings of a cruciform church, which make the arms of the cross in the ground-plan of the building; sometimes called the cross-aisles. The usual position of the transepts in large churches is at the eastern end of the nave, with the choir entirely eastward of them, but occasionally the choir extends to the western side of the transepts, as at Hereford cathedral, and in ordinary parish churches this arrangement is not uncommon: in large buildings there were sometimes second transepts projecting from the sides of the choir, as at the cathedrals of Canterbury, Lincoln, Salisbury, Rochester, and Worcester.

TRANSITION: this term is employed in reference to mediæval architecture, while it is in progress of changing from one style to another. There are three periods of transition, viz., from the Romanesque, or Norman, style to the Early English; from the Early English to the Decorated; and from the Decorated to the Perpendicular: buildings erected at these particular times frequently have the features of two styles so blended together that they cannot be properly considered to belong to either; sometimes the details of the later style are associated with the general forms and arrangements of the earlier, and *vice versa*.

Middle-age architecture was at all times undergoing a gradual progressive change, as is evident from the difference between early and late work in each of the styles, but these alterations are, for the most part, only

modifications of the distinguishing characteristics, though many of them indicate the more important changes to which they eventually led.

TRANSOM, a horizontal mullion or cross-bar in a window, &c. The most ancient examples of transoms are found in the Early English style: of this date they are extremely rare, and appear only to have been used occasionally in glazed windows which were provided with casements, and in the unglazed openings of belfries, turrets, &c., for the sake of strength; at this period they were mere straight bars of stone, and, except in unglazed windows of very great length, were introduced but once in the height of the opening: as church windows were seldom made to open, specimens of the first-mentioned kind are to be sought for in domestic buildings; they exist at Battle Abbey, Sussex, and at Woodcroft and Longthorpe, Northamptonshire. In the Decorated style the use of transoms increased, and examples of them in the unglazed openings of towers and spires are by no means uncommon, as in the churches of Exton, Rutland; St. Mary, Stamford; King's Sutton, Northamptonshire; and St. Mary, Oxford: in glazed church windows they were still very rarely employed, though they may be seen in the cathedral at Bristol, and in the churches of Albrighton, Shropshire, and Dodford, Northamptonshire; but in domestic buildings they were very generally adopted, doubtless from the convenience which they afforded for the application of casements: at this period they were introduced only once in the height of the window, and the lights were usually arched and feathered



Bampton, Oxon.

beneath them. In the Perpendicular style the use of transoms was very general in windows of all kinds, and they were often repeated several times in the height; they were also sometimes introduced in the tracery; the lights were almost always arched and feathered under them. During the reigns of Elizabeth and James I., and even later, transoms continued to be frequently used, but they were seldom more than plain bars, like horizontal mullions.

TREFOIL, ornamental feathering or foliation used in Gothic architecture in the heads of window-lights, tracery, panellings, &c., in which the spaces between the cusps represent the form of a three-lobed leaf. See **CINQUEFOIL** and **QUATREFOIL**.

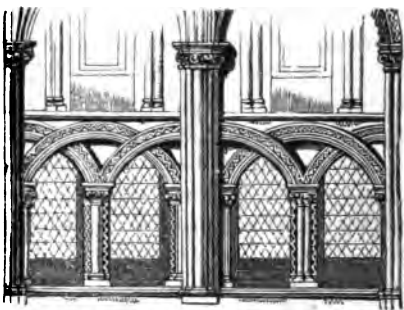


TRELLIS, *Trellice*, an open grating or lattice-work, either of metal or wood; the name is usually confined to such as are formed of straight bars crossing each other.

TRIFORIUM, a gallery or arcade in the wall, over the arches separating the body from the aisles of a church; the arcade is not in general carried entirely through the wall, but there is most commonly a passage-way behind it, which is often continued in the thickness of the wall round the entire building; in some cases, however, where the aisle roof behind the triforium will admit of it, the arcade is entirely open, as at Lincoln cathedral, and the choir of the cathedral at Canterbury; in a few churches in this country, and in many on the continent, there is an upper story over the aisles at the back of the triforium, which not unfrequently has a vaulted ceiling and a separate range of windows.

The ornamental arrangement of the triforium differs

considerably ; in the Norman style it is often formed of one arch occupying an entire bay of the building, or of one arch subdivided into smaller ones supported on small shafts as at



St. Cross, Hampshire.

Malmsbury abbey ; in the Early English style a range of small arches is not uncommon, and sometimes two or more larger arches subdivided are used. In the Decorated and Perpendicular styles, in which the aisle roofs are frequently flatter than is usual at earlier periods, the space occupied by the triforium is often much reduced, and in some buildings, especially in the latter style, it is altogether abolished ; sometimes the recess of the clerestory window is continued down to the ordinary level of the bottom of the triforium, and has an open parapet carried across it, but, when the height is sufficient, an arcade or a range of open screen-work is common ; occasionally the wall is only panelled.

TRIGLYPH: an ornament used in the Doric frieze, consisting of three vertical angular channels, or flutes, separated by narrow flat spaces ; they are not worked exactly in the same manner in the Grecian and Roman examples : and in the latter, when placed over columns, are invariably over the centre of them, but in the former, at the angle of an entablature, are placed close



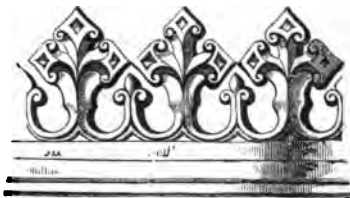
up to the angle, and not over the centre of the column.

TRIPTIC, a sort of tablet, in three divisions, to open and shut, the two outer folding over the centre when closed. See **LEAVES**.

TRUSS, the collection of timbers forming one of the principal supports in a roof, framed together so as to give mutual support to each other, and to prevent any straining or distortion from the superincumbent weight; they are usually placed at regular intervals, and are formed in various ways, according to the size and nature of the roof with which they are connected; diagrams of two, of the simplest kind, are given in the article on **ROOF**. Wooden partitions and other works in carpentry, are sometimes strengthened with framed trusses of similar kinds. Ancones, brackets, and consoles are sometimes called trusses.

TUDOR STYLE: this name is used by some writers on Gothic architecture, but they do not agree in the application of it; it is variously employed to designate the Perpendicular style throughout its continuance—the latter period of this style—and the mixed style which sprung up on the decline of Gothic architecture, usually called Elizabethan: the term is not very extensively used,

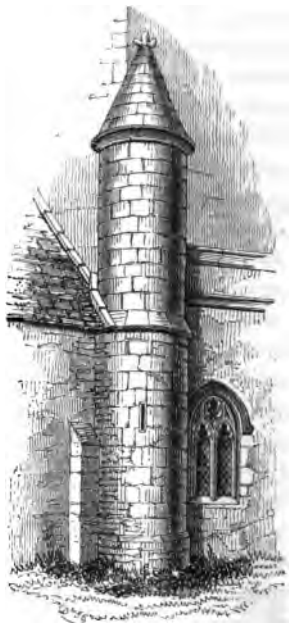
and is most commonly understood to mean late Perpendicular work. The **TUDOR FLOWER** is a flat flower, or leaf, placed upright on its stalk,



much used in Perpendicular work, especially late in the style, in long suits as a crest, or ornamental finishing, on cornices, &c.; the examples differ considerably in detail, but the general effect does not vary much.

TUFA, TUFF, TOPH, a porous stone deposited by calcareous waters; when compact it is called Travertine. Much of it is exceedingly light, and resembles petrified sponge; it is extremely durable, and was extensively used by the Romans for the external facing of buildings, as at the theatre at Lillebonne, in Normandy, and the Pharos in Dover Castle. In the middle ages it was sometimes used in walls in localities where it could be easily procured, as in the churches of Le Bourg d'Un, in Normandy, and Dursley, Gloucestershire; but it was principally employed in vaulting, for which, from its lightness, it was peculiarly suited: Gervase, in his account of the rebuilding of the choir of Canterbury cathedral, after the fire in 1174, describes the vault to be "*ex lapide et tofo levi.*" It is used in the vaulting of the late Norman porch on the north side of the nave of Bredon church, Worcestershire, and in many other buildings.

TURRET, Tourret, Turette, a small tower: the name is also sometimes given to a large pinnacle. Turrets are employed in Gothic architecture for various purposes, and are applied in various ways; they also differ very greatly in their forms, proportions, and decorations: in many cases they are used solely for ornament; they



Beckley, Oxon.

are also often placed at the angles of buildings, especially castles, to increase their strength; occasionally they carry bells, or a clock, but one of the most common uses to which they are applied is to contain spiral staircases; for this purpose they are usually found attached to church towers, forming an external projection, which very frequently terminates considerably below the top of the tower, but in some dis-

tricts turrets of this kind generally rise above the tower, and are finished with a parapet or small spire.

Turrets of all dates are sometimes perfectly plain, and sometimes variously ornamented, according to the character of the prevailing style of architecture, the upper part being the most enriched, and not unfrequently formed of open-work. In the Norman style, the lower part is usually square, and this form is frequently continued to the top, but the upper part is sometimes changed to a polygon or circle; few turrets of this date retain



St. Mary's, Beverley.

their original terminations, but they appear to have been often finished with low spires, either square, polygonal, or circular, according to the shape of the turret. In the Early English and later styles, they are most usually polygonal, but are sometimes square,

and occasionally circular: the upper terminations are very various; in the Early English style spires prevail, but in the Decorated and Perpendicular not only spires but parapets, either plain, battlemented, panelled or pierced, and pinnacles are used. The peculiar kind of turrets often found attached to small churches and chapels, which have no tower to receive the bells, are described under the term **BELL-GABLE**.

TUSCAN ORDER, the simplest of the five orders of classical architecture: it was unknown to the Greeks, and by many is considered only as a Roman variety of the Doric order. The column is usually made six times the diameter of the lower part of the shaft in height; the entablature is varied both in character and proportion by different authors, but it is always simple and without any enrichment; the capital has a square abacus, with a small projecting fillet on the upper edge; under the abacus is an ovolo and a fillet, with a neck below; the base consists of a square plinth and a large torus; the shaft of the column is never fluted.

TUSSES, projecting stones left in a wall to which another building is intended to be added, in order to connect them securely together. The term is not in general use at the present day. They are sometimes called **TOOTHING-STONES**.

TYMPANUM, the triangular space between the horizontal and sloping cornices on the front of a pediment in classical architecture; it is often left plain, but is sometimes covered with sculpture. This name is also given to the space immediately above the opening of a doorway, &c., in medieval architecture when the top of the opening is square and has an arch over it; this arrangement is not uncommon in this country in Norman work, and on the continent is to be found in each of the styles;

tympanums of this kind are occasionally perfectly plain, but are generally ornamented with carving or sculpture ; in continental work the subjects are usually arranged in tiers, one above another, and often embrace a great number of figures.

VANE, *fanz*, a plate of metal turning on a vertical spindle so as to shew the direction of the wind, frequently fixed on the tops of spires and pinnacles and other elevated situations ; it is often in the form of a cock, and from this circumstance is very commonly called a weather-cock. Vanes were in use in the times of the Saxons, and in after ages were very extensively employed : they were sometimes perfectly plain, and sometimes cut into ornamental forms, which were not unfrequently heraldic devices : during the prevalence of the Perpendicular and Elizabethan styles, figures supporting vanes were often placed on the tops of pinnacles, and in other elevated situations : these were usually in the form of small flags, and were sometimes pierced with a representation of some armorial bearing ; occasionally the vane was shaped like an heraldic device.



Stanton Harcourt, Oxon.

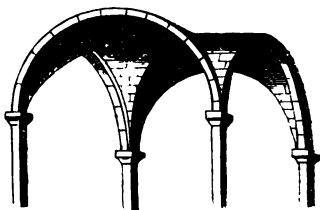
VAULT, *Volt, Voute*. The limits of this work do not admit of more than a very brief notice of the different descriptions of vaulting employed in architecture. The simplest and most ancient kind used over a rectangular area is the cylindrical, called also a barrel, and sometimes wagon vault ; this springs from the two opposite walls, and presents a uniform concave surface throughout

its whole length. Vaults of this description were used by the Romans, the earliest people by whom vaulting, properly so called, was employed ; the Romans also first introduced groining, formed by the intersection of vaults crossing each other at right angles, and some of their constructions of this kind were of very large size. In groined vaults the



St. Martin's, Cologne.

arches which cross each other do not always correspond in width ; in such cases they sometimes spring from the same level, and consequently are of unequal heights ; and sometimes the



Baths of Dioclesian.

springing of the narrower vault is raised so that the tops are on the same level. Domical, or hemispherical, vaulting over a circular area was likewise practised by the Romans, of which the Pantheon at Rome exhibits a magnificent example 142 feet in diameter. The decorations employed on Roman vaulting consist chiefly of panels, and flat bands of ornament following the curve of the arch ; the application of ribs at that period was unknown.

Domical vaulting is often used over polygonal and sometimes over square areas, the plan of the dome consisting of a number of flat sides conformable with the sides of the building on which it is placed. Hemispherical domes are also used over polygonal buildings, and even over square ones, their diameter being made equal

to the diagonal of the square on which they are placed : this last-mentioned kind of vaulting is considered to be characteristic of the Byzantine school of architecture.

In the Norman style cylindrical or barrel vaulting, as well as groined vaulting, is used ; the former of these is either perfectly devoid of ornament, as in the chapel in the White Tower of London, or has plain and massive ribs at intervals, following the direc-



White Tower, London.

tion of the curve of the arch. In groined vaulting the cross-vaults are not unfrequently surmounted, or stilted, when they are of narrower span than the main vault, though sometimes, in such cases, they are both made to spring from the same level ; but in general the parts of the building are so arranged that both vaults are of nearly or quite the same breadth. In the early examples there are usually no ribs except the cross-springers, which are often perfectly plain and very massive, and even these are not always found, but the later specimens commonly have ribs on the groins, and both these and the cross-springers are often enriched with mouldings, zig-zags, and other ornaments. In the Early English style, when the use of the pointed arch was permanently established, the same form was also given to the vaulting ; and groined vaults at this period were universally adopted. In buildings of this date ribs are invariably employed, especially on the groins : the simplest arrangement of them consists of the diagonal or groin ribs, cross-

springers, and the longitudinal and transverse ribs at the apex of the main and cross vaults ; but these two last, in some examples, are omitted. Additional ribs are sometimes introduced between the diagonals and cross-springers. In some buildings in this country, and in many on the continent, the vaulting is constructed with the main vault double the width of the cross-vaults, with the diagonal ribs embracing two bays or compartments of the cross-vaults, as in the choir of Canterbury cathedral. Surmounting, or stilting, in the manner before alluded to, is common in this style ; and several different varieties of construction are found, but they do not in general very materially affect the appearance of the vaulting. Decorated vaults for the most part differ but little from those of the preceding style : the longitudinal and transverse ribs are occasionally, but not often, omitted, and the number of those on the surface of the vaulting is sometimes increased ; and in some examples ribs are introduced crossing the vaults in directions opposite to their curves, so as to form in some degree an appearance of net-work upon them. In the Perpendicular style the general construction is much the same as in the Decorated, but the ribs are often more numerous, and pendants are not uncommon. Towards the latter part of this style fan-tracery vaulting was introduced : this has no groins, but the pendentives are circular on the plan, and have the same curve in every direction, resembling inverted curvilinear conoids, and are generally covered with ribs and tracery branching out equally all round them ; the middle of the upper part of the vault, between the pendentives, is usually domical in construction, and frequently has a pendant in the centre of each compartment.

VAULTING-SHAFT: a term proposed by Professor Willis for a shaft, small column, or pillar, which supports the ribs of a vault. Shafts of this kind sometimes rise from the floor, and sometimes from the capital of a larger pillar, or from a corbel or other projection.

VERGE, a medieval term sometimes applied to the shaft of a column, or to a small ornamental shaft in Gothic architecture.

VERGE-BOARD. See **BARGE-BOARD**.

VESICA PISCIS: a name applied by Albert Durer to a pointed oval figure, formed by two equal circles, cutting each other in their centres, which is a very common form given to the *aureole*, or *glory*, by which the representations of each of the three Persons of the Holy Trinity and the Blessed Virgin are surrounded in the paintings or sculptures of the middle ages. It has been conjectured that it was adopted from the idea that this figure is symbolical, and significant of the Greek word *ἰχθῦς* (a fish), which contains the initial letters of the name and titles of the Saviour; this form, however, is by no means always



Vaulting-shaft.



Vesica Piscis, Ely Cathedral

given to the aureole, and the idea of any peculiar symbolical meaning being attached to it appears to have been adopted almost exclusively by English antiquaries. This form is sometimes found in panels and other architectural features, and is extremely common in medieval seals, especially those of bishops and monastic establishments.

VESTRY, Vestry: a room attached to the choir of a church, sometimes called the sacristy, in which the sacred vessels and vestments were kept, and where the priest put on his robes. In ordinary parish churches it was usually an adjunct on one side of the choir, but was sometimes at the east end, behind the altar, either within the main walls of the building, as at Crewkerne, Somersetshire, and Arundel, Sussex, or forming a projection beyond them, as at Hawkhurst, Kent. See **SACRISTY**.

VETHYM, Vathym, fethym, a fathom; a measure of six feet.

VIGNETTE, Vînette: a running ornament consisting of leaves and tendrils, such as is frequently carved in the hollow mouldings in Gothic architecture, especially in the Decorated and Perpendicular styles.



Vignette.

VISE, Vitz, Vys, a spiral staircase, the steps of which wind round a perpendicular shaft or pillar called the newel. The majority of ancient church towers are provided with staircases of this kind, and they are to be found in various situations in most middle age buildings. During the prevalence of the Norman style, the steps were formed of small stones supported on a continuous spiral vault, reaching the whole height of the stairs, one side of which rested on the newel and the other on the

main wall; subsequently to this period the steps were each made of a single stone, one end of which was inserted into the main wall, and the other rested upon and formed part of the newel.

VITRUVIAN SCROLL, a name given to a peculiar pattern of scroll-work, consisting of convolved undulations, used in classical architecture.



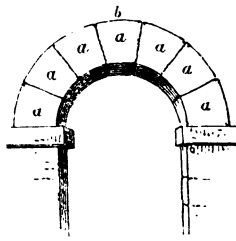
Vitruvian Scroll.

VOLUTE, a spiral scroll forming the principal characteristic of the Ionic capital. Volutes are also used on the capitals of the Corinthian and Composite orders. See **IONIC**, **CORINTHIAN**, and **COMPOSITE ORDERS**.



Volute.

VOUSSOIR, a name adopted from the French for the wedge-shaped stones (or other material) with which an arch is constructed, *a, a, a*; *b*, the key-stone.



Voussoir.

WAINSCOT, this term originally seems to have implied rough planks of oak timber, and subsequently to have been given to wooden panelling, to which they were converted, for lining the inner walls of houses and churches. It was very extensively employed during the reigns of Queen Elizabeth and James I., and for a long period afterwards. The name has long ceased to be confined to *oak* panelling.

WALL-PLATE. See **PLATE** and **ROOF**.

WARD, a court of a castle, surrounding the keep, called also a **Bailey**. See **BAILEY**.

WATER-TABLE, a horizontal set-off in a wall, sloped on the top, to throw off the wet.

WEATHERCOCK, a vane made in the shape of a cock. See **VANE**.

WEATHERING, a slight inclination given to horizontal surfaces, especially in masonry, to prevent water from lodging on them.

WEEPERS, also called Mourners. Statues in attitudes of mourning often placed in niches round altar-tombs, as on that of Richard earl of Warwick, in the Beauchamp chapel at Warwick.

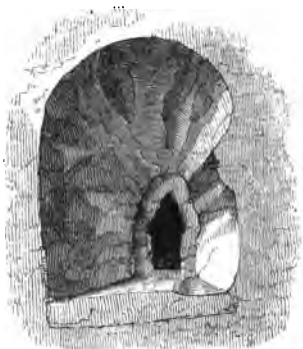
WICKET, a small door formed in a larger one, to admit of ingress and egress, without opening the whole.

WIND-BEAM, a cross-beam used in the principals of many ancient roofs, occupying the situation of the collar in modern king-post roofs. See **Roof**.

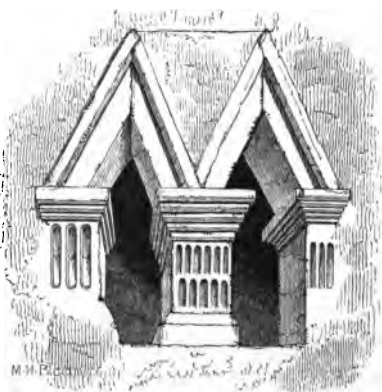
WINDOW: the windows employed in classical architecture are usually rectangular openings without any internal splay, with architraves and other ornaments on the exterior, very similar to those of the doorways, but sometimes they have arched heads; and occasionally small circular and semicircular windows are used. In modern buildings, windows called Venetian windows, are sometimes introduced; they are of large size, divided by columns, or piers resembling pilasters, into three lights, the middle one of which is usually wider than the others, and is sometimes arched; in the arrangement and character of their ornaments they resemble the windows used in classical architecture.

In medieval architecture the windows vary most materially in the several styles. In the class of buildings spoken of in the article on Saxon architecture they are generally small, and when in situations to require

glazing have often a large splay both externally and internally, as at the churches of Clapham, Bedfordshire; Woodstone, Huntingdonshire; and Caversfield, Buckinghamshire: but sometimes the inside only is splayed, and the external angle of the jamb merely chamfered, as at Daglingworth, Gloucestershire, or the jamb is left square, as at Brixworth, Northamptonshire. In church towers and situations where glazing is not necessary, they are frequently of two or more lights, divided by small pillars, or piers, usually resembling balusters, with the jambs constructed without any splay either internally or externally. The heads of the windows in this style are formed of semicircular arches or of long stones placed on end upon the imposts, and leaning against each other at the top, so as to form a triangle.



Caversfield, Buckinghamshire.



Deerhurst, Gloucestershire.

upon the imposts, and leaning against each other at the top, so as to form a triangle.

In buildings of the early Norman style the windows are generally of rather small proportions, but in those of

later date they are often of considerable size : the most ancient examples are usually very little ornamented, having only a small chamfer or a plain shallow recess round them externally, and a large splay within, but sometimes there is a small shaft on each side in the external recess, and a label-moulding over the arch ; this mode of decoration prevails throughout the style, and is made to produce a bold and rich effect by the introduction of mouldings and other ornaments in the arch, and sometimes in the jambs, the number of shafts also is sometimes increased ;

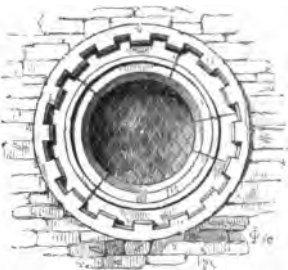
the richest examples are met with in buildings of late date, although numerous specimens remain of all periods, up to the very end of the style, which are perfectly plain or have only a few simple mouldings on the outside. There are some Norman windows divided by shafts, or small piers, into two or more lights ; these are often placed in



Bucknell, Oxon.

shallow recesses with arched heads, embracing the whole breadth of the window ; they are found principally in towers and in situations where glazing is not required. A few examples of circular windows of this style remain, as in the eastern transept of Canterbury cathedral, and the clear-story of the nave of Southwell minster, and another has existed at the west end of Iffley church, Oxfordshire, neither of these appears ever to have had mullions or tracery of any kind ; but other specimens at

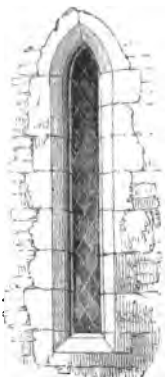
the churches of Barfreton and Patricksbourne, Kent, and at the Temple church, London, which are of later date, and partake in some degree of the Early English style, are divided by small shafts, or mullions, arranged like the spokes of a wheel. The insides of the windows of this period, except those in belfries and



Norman Window, Lambourn, Berks.

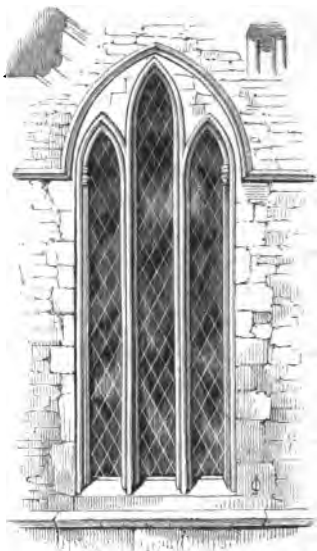
in other situations where they are not intended to be glazed, are almost invariably splayed, and are frequently without any kind of ornament; when decorations are used they are similar both in character and mode of application to those of the exterior, though generally inferior to them in richness and amount. The proportions of the openings are very various throughout the existence of the Norman style, but the most elongated specimens are usually late. They are sometimes placed in pairs, and occasionally in triplets, towards the end of the style, so close to each other that the space between the internal splays is not more than sufficient to receive the decorations with which the windows are surrounded, but mullions are not used.

IN THE EARLY ENGLISH STYLE the proportions of windows vary very greatly, but the majority of them are long and narrow; they are used singly, or combined in groups of two, three, five, and seven; when grouped



Burghash, Sussex.

in this manner, they are not unfrequently placed so near to each other that the stone-work between them is reduced to a real mullion, and in such cases they are generally surmounted by a large arch embracing the whole number of lights; but in the majority of examples the spaces between the windows are more considerable, except in those of late date, many of which are separated by mullions, and have the space between the heads of the lights and the arch over them pierced with circles, quatrefoils, or other openings, producing very much the effect of the windows of the succeeding style. In belfries, spires, &c., where glazing is unnecessary, two or more openings, separated by small shafts, placed under one arch, are not uncommon. A very prevalent mode of ornamenting the windows of this style, especially on the insides, is with small shafts, which are usually detached from the other stone-work, and stand quite free; they are often made of a finer material than the rest of the window, and polished. The amount



Warmington, Northamptonshire.



Amesbury, Wilts.

of decoration employed is very various ; many examples are perfectly plain within, and have only a single or double chamfer, or small splay, externally ; others, when equally plain on the exterior, have shafts and mouldings within ; some again have the interior and exterior equally enriched, and some have the greatest amount of decoration externally, but in general, when there is any difference, the inside is the most highly ornamented. The jambs are always splayed on the inside, and the inner arch is most commonly unconformable to that over the actual opening of the window, springing usually from a lower level ; this arch, even when the jambs are perfectly plain, has a chamfer on the inner edge, or a small suit of mouldings, which generally project below the soffit, and either die into the jambs, or rest upon a corbel on each side. A few examples have the heads of the openings formed of trefoil or cinquefoil arches, as at Sturrey, Kent, and, occasionally, in those of late date they are feathered. There are various beautiful specimens remaining of circular windows of this style, as at the cathedrals of York and Lincoln, and Beverley minster ; there are also fine examples of the



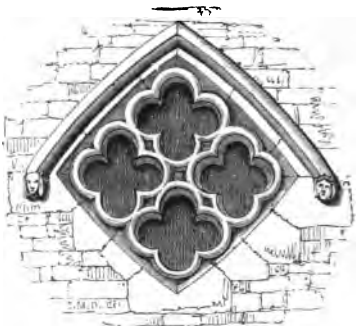
Luddenham, Kent.



Stanton St. John's, Oxon.

same date in many of the French churches, as at the cathedrals of Laon and Chartres; they are filled with tracery formed of small shafts radiating from the centre, and sustaining small arches, or with circles, trefoils, &c.; triangular windows are also occasionally to be met with, but they are usually small, and in the subordinate parts of buildings, as at York minster.

IN THE DECORATED STYLE the windows are enlarged and divided by mullions into separate lights, and have the heads filled with tracery. In the early examples the tracery is formed of geometrical patterns, but in the more advanced specimens other and more flowing forms are introduced, and

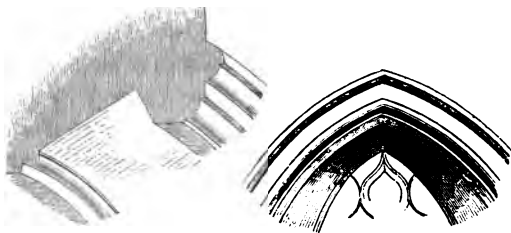


Whitby Abbey, Yorkshire.



Great Haseley, Oxfordshire.

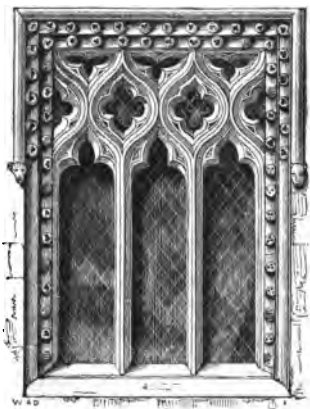
progressively increase until the early arrangement almost disappears; the heads of the lights and the majority of the piercings of the tracery are almost always feathered:



St. Michael's, Oxford.

occasionally windows are met with of this date with transoms, but they are very rare except in domestic work, and in spires and towers where not intended to be glazed. The heads

of the windows in this style are of various forms, the most prevalent are two-centred pointed arches of different proportions, but besides these, segmental arches, both plain and pointed, are used, and ogees; square heads are also common. The inner arches are very frequently of different shapes and proportions

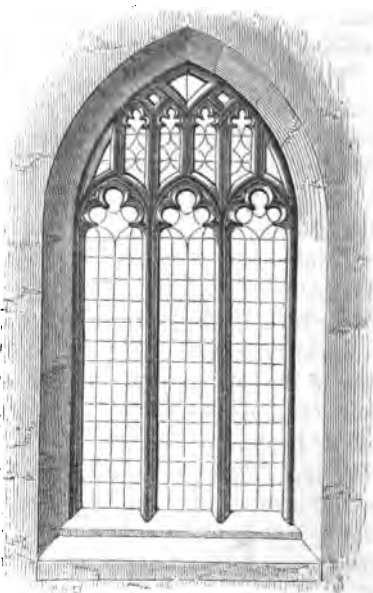


Ashby-Folville, Leicestershire.

from those over the tracery, and, even when the inner jambs are perfectly plain, are generally chamfered or moulded in the same manner as the corresponding

arches in the Early English style. Many Decorated windows which have elaborate tracery are almost destitute of mouldings; the mullions are often only splayed, and the jambs provided with one or two additional mouldings of the simplest character; but in enriched buildings there are generally several subordinations of mullions, and the jambs are filled with a variety of mouldings; in common with those of the preceding and following styles, they are always splayed in the inside. There are some circular windows of this date, of which a magnificent example remains at Lincoln cathedral; squares, triangles, and other unusual forms, are also occasionally to be met with, but they are generally small.

The principal differences between the windows of the **PERPENDICULAR**, and the preceding style, consist in the altered arrangement of the tracery, the frequent introduction of transoms, and the shapes of the heads, which are very often formed of four-centred arches, and ogees are nearly or quite disused; in other respects they do not differ materially, although the

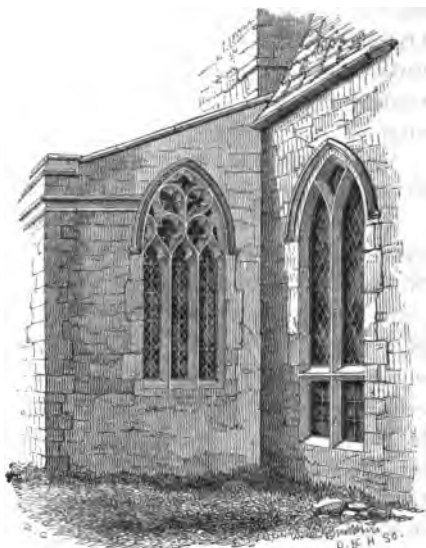


St. Mary's, Devizes, Wilts.

character of the mouldings becomes changed, and some of the subordinate parts are modified, as the style gradually emerges from the Decorated. Small circles, quatrefoils, and squares, are not very unusual, but no examples of large windows of these shapes can be referred to, except those in the transepts of Westminster abbey, and these are insertions into earlier work, which would not well admit of any other form. As the Perpendicular style becomes debased, the heads of the windows grow gradually flatter, until they cease to be arched, and the opening is divided by the mullions into plain rectangular lights; this kind of window prevails in buildings of the time of Queen Elizabeth and King James I., and is found in work of the time of James II. and even later, until superseded by the modern sash window.

There is a very remarkable window found in a great number of churches, which requires to be particularly noticed: it is of small size, and at a convenient height from the floor for a person to look out through it; the usual situation is at the western end of the south side of the chancel, but it is sometimes on the north, and is occasionally found on both sides, as at Dunchurch, Warwickshire; at Bidborough, Kent, it is at the eastern end of the south side of the nave; at Sende, Surrey, there is a window of this kind in the usual situation on the south side of the chancel, and others of very similar character, but of two lights, at the eastern end of both sides of the nave. In many cases, instead of a small window of this description, the large window over the place which it would occupy is elongated, and the additional portion at the bottom is parted off by a transom. No example of these windows has been noticed of a date prior to the Early English style, and the majority are later, though

they are found inserted in Norman churches: the purpose for which they were intended is at present unknown, and of those which have been suggested some are impossible, and others very improbable, because the windows are not convenient for them: it is certain that they were not intended to admit light,



Low side Window, Garsington, Oxon.

because they are constantly found below larger windows: many of them retain hooks in the jambs, shewing that they have been originally provided with casements or shutters, these are generally in the situation usually occupied by the glass, as at Packwood, Warwickshire, but are sometimes on the inner surface of the wall, and in one or two instances the shutter remains; hence it is evident that the use of these windows was intended to be under the control of some person within the building, as no one on the outside could open a shutter or casement fixed on the inside of the wall.

In some churches windows are to be found at the eastern ends of the sides of the nave, placed nearer to

the floor than the other windows, and sometimes of smaller size than the rest, as at Cuddesden and Bucknell, Oxfordshire; they appear to be quite distinct from the little windows before mentioned, and possibly were intended to allow worshippers in the church-yard to see an altar or some particular image within the building.

YARD, Yette: this name was sometimes given formerly to long pieces of timber, such as rafters, &c.

ZIG-ZAG, a decoration peculiar to the Norman style of architecture, consisting of mouldings running in zig-zag lines: very considerable variety



Peterborough Cathedral.

is given to this class of ornaments by changing the arrangement of the different suits of mouldings, and by turning the points of the zig-zags in different directions; in some examples the prominent parts stand out quite free, and are entirely detached from the wall, as at Cuddesden church, Oxfordshire, and St. Joseph's chapel, Glastonbury abbey.



Ilmley, Oxon.

This kind of decoration is not found in buildings of the earliest Norman work, but in the more advanced specimens it is most abundantly employed about the doorways, windows, arches, &c.; examples are to be found in most churches of the Norman style.

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